/ MAY 1966 / 2s 6d

london life

PRINCE PHILIP BY TOPOLSKI

THE STORY OF A ROYAL PORTRAIT

THE AD-MEN MEET AT BRIGHTON

FULL GUIDE TO WHAT'S ON

Breakaway GIRLS DRIVE TWO WHEELERS — AND FAST CARS, THEY DRINK MILK SHAKES — IN WEST END BARS. **Breakaway** GIRLS CAN BE DARING AND BOLD,

Breakaway GIRLS CAN BE GOOD AS GOLD

The little pink dress—the sort of delicious confection that makes a guy sweep a girl right off her feet. This Breakaway girl says if it hadn't been in Bri-Nylon, he wouldn't have made such light work of it! Stefney 'Piccolo' **BAN*LON** dress in Bri-Nylon. In oyster, French navy, apple, sky and orchid. Short or normal fittings. About 9 gns. Enquiries to: I. & L. Stephany Ltd., 2 Berners Street, London, W.1.

BRI-NYLON means nylon yarn or fibre which has been produced by ICI Fibres Limited and has been used to their satisfaction for approved merchandise.
**Bri is a registered trade mark of I.C.I. and is not authorised for use except in this manner.*

INSIDE

Anthony Isaacs, the Marquess of Reading's son, his friend Michael Pearson, son of Lord Cowdray, and actress Eunice Gayson are locked in a struggle to take over Chelsea's Pheasantry Culb. Since the owner, Mario Cazzani, died two months ago, two syndicates, one involving Miss Gayson, the other a Pearson-Isaacs partnership, have approached the lawyers to the estate with offers. The club, and the studios which lie behind it, has been a Chelsea landmark for years.

Oscar Wilde used to hold a salon there before his Cafe Royal period, and among the present tenants is artist Timothy Whitbourne, Annigoni's London agent.

It is thought that whoever wins the contest will pay something around £20,000, and both parties are committed in the event of success to spending large sums on renovation and redecoration. The winners – and it may even be that a third bidder will enter the lists – is expected to be known by the end of the week.

Gerald Harper and Juliet Harmer have been contracted by BBC-1 to star in a 16-week series of *Adam Adamant Lives* (*London Life* 29 January) starting at the end of June. The official description: "A comedy adventure about a Victorian James Bond who wakes up with Victorian values and morals in 1966."

London next week will be the richer by a floating discotheque, called Emma's, moored off Hungerford Bridge. Rule Britannia.

The House of Seagram, whose range of drinks in this country has always lacked a best-selling Scotch, are planning to launch in the autumn a campaign for "100 Pipers," a new light brand they have been selling in America for a couple of years.

The City Corporation have finally admitted (*London Life,* 30 April) that they are *not* going to build a 180-room hotel in the Barbican: the decision was taken some time ago, but only communicated to everyone concerned after our story reopened the question.

Jean Dubuffet, Henry Moore and Francis Bacon are among the dozens of artists who have presented works to the Institute of Contemporary Arts, to be auctioned towards the cost of the ICA's new building. The auction, to be held at Sotheby's on 23 June, is expected to be the biggest

continued overleaf

LONDON LIFE
INCORPORATING THE TATLER

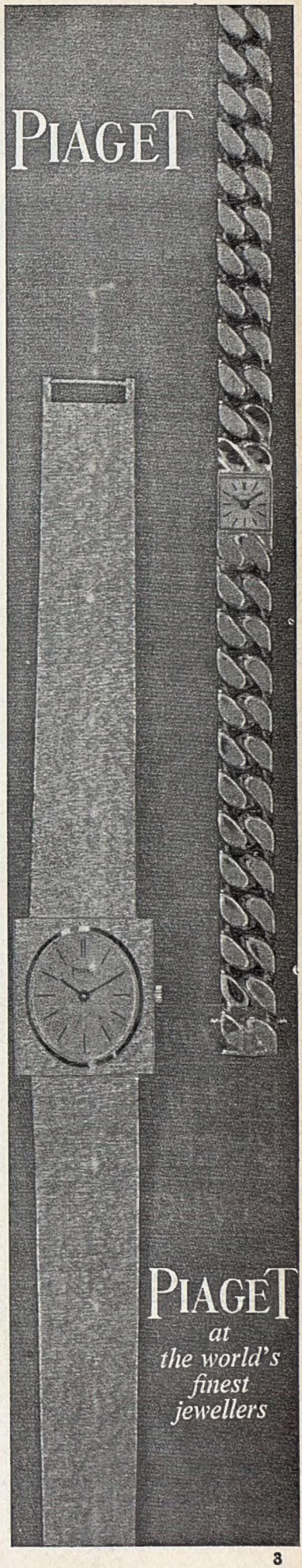
Feliks Topolski has been painting the Royal Family for many years, and his latest is of Prince Philip. See the first colour reproduction of this controversial portrait and Topolski's sketches on pages 33 to 36

Australians – he's one of them above – are flocking into London each year in greater numbers. But why do they come here? And what sort of lives do they lead? London Life *provides some of the answers. Page 8*

Elizabeth Cowley produces the TV show A Whole Scene Going. *She is one of the unseen women behind some of Britain's top TV shows. Now* London Life *provides a close-up of four of them. See page 12*

	page
Party Time . . . With an Accent on Some Younger People	6
Life in Kangaroo Valley, SW5 . . . Aussies in London	8
David Wynne-Morgan . . . Odette Speaks Out	10
The Unseen Women of Television . . . In Focus	12
Technique of the Big Hello . . . Nancy Sinatra and Susan Hart	16
Experts On Their Subjects . . . Interior Decorating	18
It's the Academy – Ho-hum! . . . A Critical View	19
Who Said Back-stage is a Bore? . . . *Charlie Girl* Isn't	20
£17,000 Down, But John Huston Plays on . . . 007 Continued	22
Speak Easy . . . Verbal One-upmanship Pays Dividends	24
PS: Bring Your Own Paint . . . A Decorating Party	25
The Angela Ince Column . . . Today's "Commercial Woman"	26
The Watchdogs . . . They Ensure That Advertising is Honest	27
London by the Sea . . . A Guide to Fun at Brighton	30
Story of a Royal Portrait . . . Exclusive Colour Pictures	33
What Elegant People Are Wearing . . . Fashion Without Knees	37
Top For Design, 1966 . . . Design Centre Awards	40
How To Get Things Done in a Hurry . . . While-U-Wait	41
Fishing Is So Sophisticated . . . The Big Show	42

PLUS! PLUS! PLUS! The only magazine to provide an easy-to-follow, fully comprehensive guide to everything that makes London "tick". . . its night life, the theatre, the cinema, music, ballet, opera, art galleries, restaurants and sport . . . on page 43



INSIDE LONDON LIFE

continued

charity sale ever held in Europe. Some 70 or 80 works will be sold, and there are many more which Sotheby's plan to put up at succeeding sales during the summer. The greatest attraction is expected to be a Braque, donated by Lady Penrose, which could fetch over £40,000 on its own. But since there are also works by Picasso, Rouault, Miro, Ernst and virtually every living artist of distinction, the total yield is likely to be well in excess of £100,000, even at Sotheby's responsibly conservative estimates.

Richard Cottrell, who has just resigned from the Hampstead Theatre Club to direct full-time for Prospect Productions, has received a number of cryptic telephone messages. "If you don't send £500 to take care of Lottie," says the caller, "you're going to get carved up." Cottrell, who swears he's never met anyone called Lottie anyway, thinks it must be a subtle publicity campaign for an actor. "Although," he says, "it's usually the actor's agents who do the carving."

Lying at Dagenham Dock, and open to tender, is a large consignment of gris piedras, negro san nicholas, botticino, rosa del salto and other romantically named items. They come, however, in ton lots . . . because they are varieties of marble and granite.

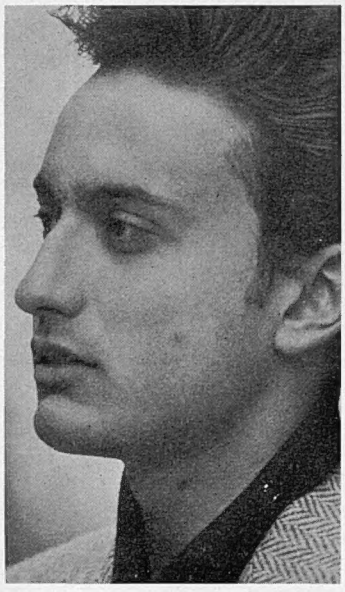
John Piper will open Peter Wright and David Hepburn's Spring exhibition of stage and costume designs next week. To be held in Wright and Hepburn's Maida Vale house, the exhibition will include Piper's own designs for *Cranks* and *Billy Budd*, and Henry Bardon's and David Walker's for the Royal Ballet's *Cinderella*. The work of Loudon Sainthill, Nicholas Georgiadis, Anthony Powell, and many others is also remembered. All the designs and sketches will be for sale.

The College of Arms, in Queen Victoria Street, is having new gates hung this month – 23 feet tall, in gilded wrought iron. They have cost £5,000.

Henry Crabb & Son, of Islington, are one of only two manufacturers of concertinas in London: a 100-year-old business, but for some years past working almost solely for the Salvation Army. They now report with incredulous astonishment that, thanks to the folk-music boom, they are turning away hundreds of orders – at prices starting from £35 and going as high as £150: their production is booked months in advance – it takes four weeks to make a concertina, anyway.

Walking his dogs in Carlton House Terrace one wet night a fortnight ago, an outraged citizen discovered that one of the lamp-posts had gone live. One of the dogs leapt back from the post with screams of anguish. The owner reported his findings immediately, and with great speed a barricade of boards and warning signs went up round the lethal lamp. "For," remarked a frenzied official, "that post is on George Brown's route to Downing Street."

Vic Singh, the young photographer who produced the titles for *Alfie*, is now expanding into directing TV commercials. "*Alfie*," he says, "has been just the big break I needed to move on from



fashion photography." He got the break by accident – he originally went out on location with the picture just to try a few shots for a reportage spread, and found the technical side more interesting than the actors. Lewis Gilbert saw the pictures, liked them – and "there I was."

The National Trust, as an experiment, planned four charter-flight tours of Russia for this autumn. For a 14-day tour of country houses, palaces, churches and art collections the cost will be about £200. Four jets were chartered from BEA for September and October, and the Trust informed its members. So great has the response been, they have now had to charter another three 75-seat planes, and there is now a waiting list for cancellations.

Victor Lownes, European boss of Playboy Enterprises, is now fairly certain that the Park Lane Playboy Club will open on 30 June. At least, that's the date he has ringed to move out from his Montpelier Square home all the Bunnies, secretaries, Press agents, caterers and accountants

who are at present using it as an office. From that date, he hopes, he will only share the house with his valet, his own secretary and his 16-year-old son Victor Jnr. Membership of the club is already 14,000, says Lownes, and he is beginning to plan for the Playboy Clubs in Manchester, Birmingham and Paris. Also on his schedule: a second marriage – his first broke up 12 years ago. "This is uppermost on my list," he says, "but with all these Bunnies around, she'll have to be pretty broad-minded."

Terry Downes dining at the Hampstead home of Peter Cook, leant back in his frail antique chair, flexed his muscles, and watched with horror as one of the arms fell off the chair. The Cooks assured him that it happened all the time, and that he really shouldn't worry. The next day, they found on their doorstep a massive oaken chair bearing a card: "I'd like to meet the bloke that could bust this – Terry."

The Corset Guild Summer Ball will be held on 1 June at the Zoological Gardens. Should be a whalebone of a time.

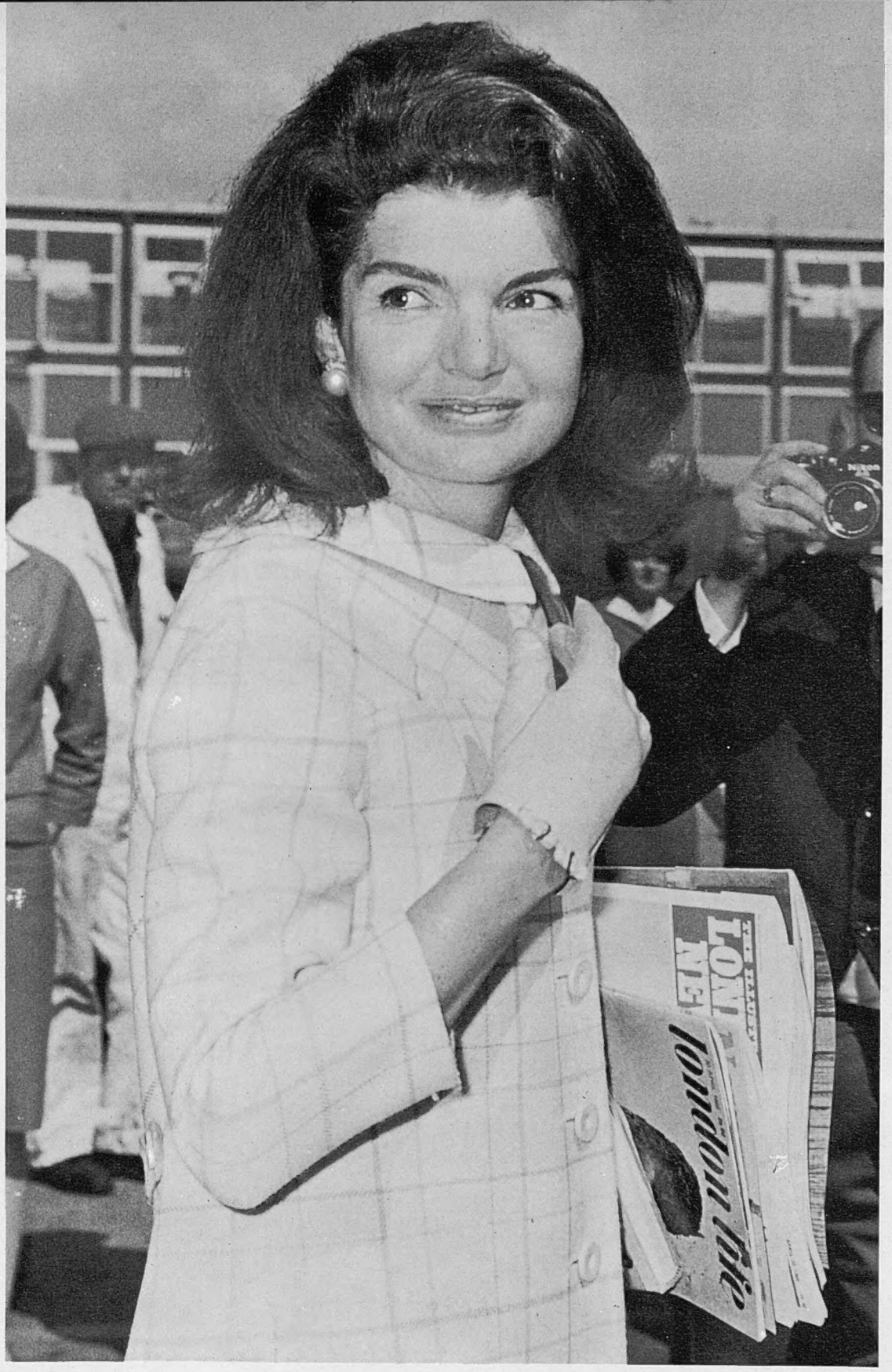
Dorothy Tutin has recorded the part of Anne Boleyn, with John Neville playing Henry VIII, for Hampton Court's *Son et Lumière* programme, which begins on 30 June and runs until 24 September. Script is by John Mortimer, and Michael Hordern plays Cardinal Wolsey - who originally built the palace.

An organisation called Psychological PR Survey is conducting an inquiry into the psychological effects of flowers, perfumes and aromatics. In an appeal for evidence in the gardening Press, they seek readers with "experience of floral influences." Morning Glory springs to mind.

Dulcie Gray, actress and authoress, will burst into print on four separate occasions this year. She has just heard that Macdonald's have accepted her new detective-thriller *The Murder of Love*, which she describes as "a psychological **why**dunit." At the same time her novel *Baby Face*, also a psychological thriller, is coming out in paperback – it has already been published this way in France. She has also contributed to two anthologies edited by Herbert Van Thaal – one of horror stories, one of contemporary love stories. "The love stories have been contributed by people like Graham Greene and Anthony Burgess," she says. "I don't want to start

getting involved in knitting patterns." Meanwhile Dulcie Gray – Mrs Michael Denison – is appearing nightly as Lady Chiltern in *An Ideal Husband* at the Strand Theatre.

Mr Dibs Mather, an Australian exiled to Mornington Avenue, has started a new magazine devoted to Australian art and artists called *Australarts*. It is intended, he says, as "a link between talented Australians here and at home." The editorial in the first issue makes the point that "it is wasteful that at this time in Australia's history, such a number of our expert artists and communicators should be enriching societies other than their own." There are, in fact, about 50,000 Aussies enriching London society at the moment. To learn how, please turn to page 8.



VISITOR OF THE WEEK MAKES PHOTO OF THE WEEK

Mrs Jacqueline Kennedy leaves London Airport flying to America after her short private visit here. During her stay – she called in on her sister Princess Radziwill after holidaying in Spain – Mrs Kennedy was seen about town, notably at the National Theatre's new production of *Juno & the Paycock*. Clearly Mrs Kennedy enjoyed her stay and realised that she could prolong the effervescence of the capital on her journey by taking *London Life* with her.

MAKE A DATE

FRIDAY 6 MAY
Recital: Elizabeth Schwarzkopf, accompanied by Gerald Moore, at the Festival Hall. 8.
Dinner: Institution of Public Health Engineers' dinner-dance, Grosvenor House, 6.30.
Exhibition: Footwear, Washington Hotel (until 9th).
Rally: 12th Air Rally (to 8th), Jersey.
Angling: National Angling Show, Olympia.

SATURDAY 7 MAY
Ball: Anglo-American Air Forces Friendship Ball, Grosvenor House, 7.30.
Royal Visit: Prince Philip will visit the Liverpool School of Tropical Medicine, and open the new runway at Liverpool Airport.
Festival: Festival of Flowers & Music (to 9th), Winchelsea Church, Sussex.
Cricket: Middlesex *v.* Kent and Glamorgan (to 13th), Lord's; Oxford University *v.* West Indies (9th, 10th & 13th), Oxford.
Highland Gathering: At Richmond, Surrey, Athletic Ground.
Open House: Claremont, Esher, Surrey, will be open to the public as part of Dr Barnardo's Centenary Appeal.

SUNDAY 8 MAY
Concert: The New Songs, with Buffy Sainte-Marie and others, Albert Hall, 7.30.
Dinner: Gallery First Nighter's Club dinner at the Criterion to *Hello Dolly* star Mary Martin.
Motor Racing: BRSCC Ilford Films 500 mile GT Races, Brands Hatch.
Hill Climb: 31st National Open Hill Climb, Prescott, Glos.

MONDAY 9 MAY
Ball: Royal Caledonian Ball, Grosvenor House, 7.45.
Gala: Gala performance of *Othello* at the Odeon, Haymarket, 7.45.
Recital: Peter Katin (piano), Festival Hall, 8.
Exhibition: Jewellery designed by former students, RCA, Kensington (to 3 June).
Celebration: "Homage to Music" – 900th anniversary celebration, Westminster Abbey (to 14th).

TUESDAY 10 MAY
Ball: The British Empire & Commonwealth Games Ball, Grosvenor House.
Ball: Spring Ball, Savoy, 8.
Ball: Cygnet's Ball, Claridges.
Ball: England Ball, Grosvenor House, 9.
Opera: *Tosca* (in Italian), Covent Garden, 7.30.

WEDNESDAY 11 MAY
Concert: BBC Symphony Orchestra, Festival Hall, 8.

THURSDAY 12 MAY
Exhibition: Embroiderers' Guild Diamond Jubilee Exhibition, Commonwealth Institute (to 5 June).
Flying: International Air Fair, Biggin Hill, Kent.
Horse Show: Aldershot, Hants (to 14th).

FRIDAY 13 MAY
Ball: Justice Ball, Savoy.
Ball: Lancing College Old Boys Annual Ball, Hurlingham Club, 8.
Concert: Amadeus String Quartet, Festival Hall, 8.

SATURDAY 14 MAY
Soccer: FA Cup Final, Wembley.

WEDNESDAY 25 MAY
Show: Chelsea Flower Show (to 27th).

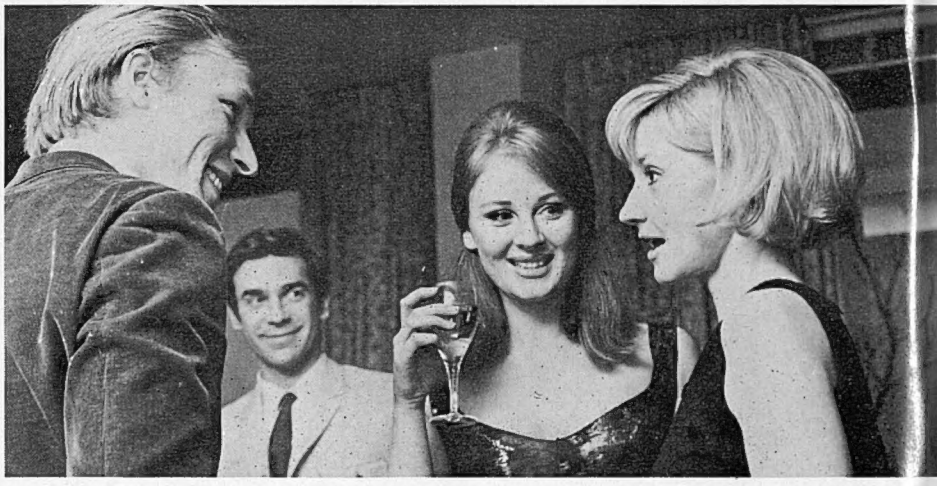
THURSDAY 26 MAY
Horse Show: Royal Windsor (and 27th).

TUESDAY 14 JUNE
Racing: Royal Ascot (to 17th).

PARTY TIME

At the Ladies' Luncheon (left) held at the Dorchester Hotel, one of the few men privileged to attend was Harry Secombe, on the left, talking to Barbara Kelly and Honor Blackman. Above: Mrs Cyril Lord with Princess Galitzine and Princess Pless.

At a party of Czech glass delegates (left) on a reciprocal visit to the British Glass Manufacturers Federation, held at the Czech Embassy. Miss Bohemia (Pat Young) examines a £100 engraved Bohemian glass vase with its importer Mr Timothy Jenkins.



Actress Diane Clare, on the right, gave a party (above) at the Carlton Tower, where her father Antoine Dirsztay is general manager. With her are Mike Sarne and Gabriella Licudi. In the background, Ronald Curran, the photographer in *Darling*.

Mr Nigel Neilson conducts an auction at a ball (right) held at Lloyd's of London to commemorate the centenary year of the Port of London Council for the Missions to Seamen. More than 700 guests danced in the Captain's Room. It was the first time a ball had ever been held at Lloyd's; the Lutine bell was struck to announce the auction.

Adam Edwards dancing a crafty Charleston at the teenage Easter Egg Ball held at Chelsea Town Hall.

At a lunch (above) for parents and their children: Lucy Bartlett with Victoria and Sophie Malcolm. This was the launching of Mario (of the Caprice's) a new scheme to attract family parties out for Sunday lunch. It was held at the Empress Restaurant.

Miss Pamela Werner, this year's New York Summer Festival Queen, and Mr Fred Tupper at a reception (left) given in her honour by Pan American World Airways at the Brighton Room in the Westbury. Miss Werner is on a world tour.

AIRLINE WITH A GALLERY STAGES NEW ART SHOW

The connection between an airline and an art gallery may seem tenuous. But the Australian company, Qantas Empire Airways, have developed an art gallery "down under" their offices in Paccadilly. And this week the latest in their series of exhibitions will be opened by Sir William Emrys Hughes on behalf of the Institute of Directors Arts Advisory Council.

It is an exhibition of studies, drawings and sculpture in contemporary portraiture, which is being staged by Qantas and the Contemporary Portrait Society.

How did a commercial airline become involved in the art world? It started 10 years ago when Qantas moved into their new offices in Piccadilly.

"We found we had a semi-basement with nothing to put in it," said a spokesman. "Then we had the idea of turning it into a gallery to show the various aspects of Australian life."

As the airline grew and extended its routes the gallery started to move away from what their spokesman described as "jolly old gum trees on the walls." They started to hold a new exhibition every month projecting all aspects of art and sculpture as well as Australian work.

"We thought that as we were an international airline going round the world four different ways it was time we moved away from the gum tree gallery approach into a broader field.

"Now our monthly exhibitions cover a wide cross-section of the arts, and the gallery has turned into quite a going concern."

The exhibition of studies, drawings and sculpture in contemporary portraiture runs at the Qantas Gallery, 57 Piccadilly, W1 from 3 to 21 May.

There can be few nationalities subjected to so much vitriolic abuse as the Australians. Boorish and overbearing, loud-mouthed and loutish, say some. Do we under-estimate them? Either way we are stuck with 50,000 of them. *London Life* sent reporter RODNEY BURBECK into the outback of the Earls Court Road to see what life is really like for them.

Life in Kangaroo Valley, SW5

London has a constantly percolating population of about 50,000 Australians. Most of them live within a boomerang throw of SW5. They have christened Earls Court Road "Kangaroo Valley" and you half-expect to see the buses hop from Cromwell Road to Brompton Road.

The "tea and wad" stall outside the tube station is constantly besieged by young men in anoraks and baggy trousers and mountaineering boots talking with the familiar Aussie twang. But why has this rather dowdy, particularly unattractive part of London become a suburb of Sydney? Why not Islington or Hampstead or Wimbledon?

Wimbledon stared

Ask Bill Robertson, 28-year-old farmer, strolling along Earls Court Road on his second night in London. "We went to Wimbledon last night to see how the other half live. Walked into a pub and every head turned round. We were strangers, foreigners. And what's more they didn't drink as quickly as Australians."

In Earls Court you can walk into a pub and be the only Englishman there. Colleague John McLeod, who writes the *London Life* drinks column, doesn't like Australians in pubs. He thinks they are rowdy and boorish and drink too much. I have a friend who says you can always tell an Australian in a pub because when he has finished drinking he falls flat on his face. Ask anybody their opinion of Australians and you will invariably get a positive reaction, generally anti. One girl living in Earls Court says: "The only Australians I have met have only been interested in two things: rugger and beer."

What is the truth about London's Aussies. Why do they come here anyway? What do they do when they get here?

Full blame for the Earls Court invasion must be laid at the door of the Overseas Visitors' Club – a corner-house bustling with arriving and departing Aussies, South Africans and Canadians.

Before the OVC opened 11 years ago there were three restaurants in Earls Court Road. Today there are 30, plus launderettes, accommodation bureaux, bookshops and camera shops.

Since the OVC was founded 100,000 visitors from the Commonwealth have passed through its doors. Of these more than 60 per cent. have been Australians. And of the 40,000 Australians who visit Britain every year more than one-fifth use the club.

Club cushion

The club sends coaches to meet the ships at Southampton and Tilbury bringing waves of fresh, tanned Aussies into Earls Court. The club is their umbilical cord with "back home." There they can find fellow countrymen, swop travelling stories, find flats to share, jobs even in the employment bureau. They are safely cushioned from having actually to understand and participate in that frightening institution, the British Way of Life.

Poor dears – are we really such intimidating people? Apparently so. "You're so difficult to get to know," was a constant complaint I heard. Well, if they emerged from Earls Court occasionally we might have a chance to get to know them. But the Australians are obviously an extremely gregarious nation. Strange really when you consider the wide open spaces of their country. Why should they want to huddle together in a slightly seedy square mile of London?

In the OVC cocktail bar I found half a dozen newly arrived Australians.

"We don't feel we are really in London," said 20-year-old Ralph Knight, "surrounded by other people from the boat." Well, why had they come to Earls Court? "Everybody knows Earls Court back home. You don't know where it is or even what it looks like but you know that somewhere in London there is Earls Court and you have to come here."

Why they come

Is it a homing instinct that brings them half-way round the world – homing back to the mother country? Nothing so sentimental. I found three reasons backed up by all the Aussies I spoke to: 1. Although we are a foreign country we speak English. 2. It is a convenient base for trips through Europe. 3. Jobs are plentiful.

"Don't kid yourself that we all want to see the country of our ancestors," said 25-year-old chartered accountant Geoffrey Wardle. "You will find that most of us stay for a couple of weeks in London, then go off to Europe, and return to London to get jobs and save more money."

Ralph Knight, a ruddy-faced farmer, asked me confidentially: "Do English people resent us coming over and taking all the jobs?"

Australian birds in London invariably wear sensible woollen skirts well down to knee level. The boys have short-cropped hair. They don't approve of long hair or kooky dress. It's easy to see why

Miss Jean Shrimpton caused such a stir.

"I'm glad to see you've got an Australian haircut," one girl said to me, eying my recently shorn-for-the-summer hair. But, strangely, they see nothing wrong in several boys and girls sharing one flat. I visited an Aussie outpost in South Kensington – they had been in London long enough to realise that it wasn't done to *stay* in Earls Court – where three boys and three girls cohabit quite platonically.

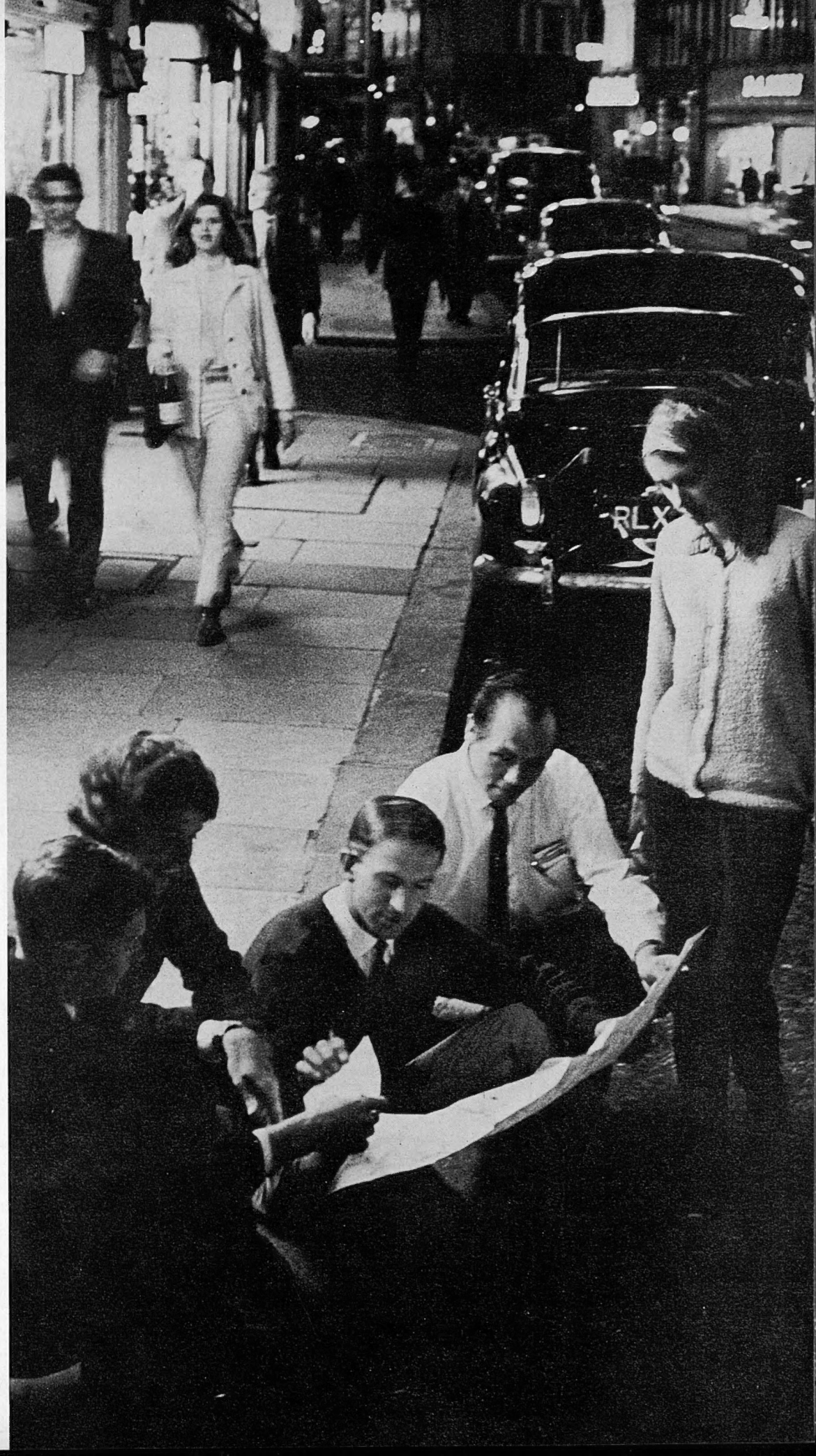
They were very anxious that I didn't confuse them with the "skungy paqua and beard types" in the Earls Court Road. (And the OVC was equally anxious that I didn't associate *it* with the same types. They were anxious that I should visit the club at the weekend . . . "That's when they all wear collars and ties.")

"Back home it's accepted that you come to visit London. In the old days it was quite an event to be able to say you were going to Europe. Now people accept that you are."

The fun-seekers

What was their explanation of the Australian's bad reputation in London? "Well, you try a lot harder to have more fun," they said frankly. "It's a foreign country, you are away from home, you do things you wouldn't do back home because nobody at home will know. And you take jobs you wouldn't normally dream of taking."

I left them planning a trip to Israel to live for a few weeks on a *kibbutz*. I leave it to London's adopted Aussie, actor Bill Kerr, to sum up my own findings of the average visiting Australian's attitude to the capital: "It's a lot of nonsense that England is the natural home of all Australians. Let's face it, London is a good place to get a job, save up some shekels, buy an old banger and do the Continent."



First night in "Kangaroo Valley." This group of young Australians on their first visit to London plan their assault on the city. "Which way is Soho?" they asked, "and where can we buy iced beer?"

STARS WILL RACE FOR BOTTLES OF CHAMPAGNE

Over 200 showbusiness personalities will be at the Variety Club of Great Britain's 13th annual star gala in Battersea Park Festival Gardens on Saturday, 7 May. The Variety Club organise many events for children's charities. Previous galas have netted a total of over £55,000, all of which has been allocated to sick and needy children throughout the country.

Facilities for the gala are given by Sir Leslie Joseph and Mr Charles Forte, the Festival Gardens' chiefs, who are both prominent members of the Variety Club.

This year's gala will feature a music stand, where recording artists will sign autographs and chat with children and parents; several groups will play, including Jynx Pack, Big Wheel, Essex Five and Gleneagles; a comic boat race between stars on the lake, with bottles of champagne as prizes; personalities will man sideshows and autograph stands; celebrities will be introduced from a catwalk, and there will be a bathing beauty contest for the title, Miss Variety Club of Great Britain, 1966. So far, 120 entries from all over Britain have been received for the contest.

All fields of showbusiness – stage, screen, pop, radio and TV – will be represented by the biggest stars in the country. It will be the biggest, mass turn-out of celebrities so far this year, and the list of names reads like an A-Z of British showbusiness. Here are some of them: Stanley Baker, Robert Beatty, Honor Blackman, Max Bygraves, Judith Chalmers, Terry Downes, Ray Ellington, Joan Fontaine, Harry Fowler, Liz Fraser and David Frost.

Prizes will be given to holders of lucky souvenir programme numbers. These will include free holidays, theatre and cinema tickets and LP records.

The gala starts at 2 pm, ends at 6.30. Admission 3s 6d, but advance tickets can be bought for 2s 6d from "Star Gala," Battersea Park Festival Gardens, SW11.

DAVID WYNNE-MORGAN

Usually in this column I comment on and try to portray the superficial, gay and amusing life that makes up London society in all its guises. I write of the people that I meet and know, of the social crises that are really bubbles that burst and are forgotten, of the ever-changing habits and customs of a pleasure-loving minority. I make no apology for this, for the superficial is not necessarily evil, and humour and gloss are an essential and desirable part of the pattern of our lives. If it infuriates many of you, it at least gives pleasure to a few.

This week, however, I want to be serious and condemn one of the greatest character assassinations of our time that has been committed, at least indirectly, by the British people, and for which we must all accept some responsibility.

Nearly 20 years ago, on Friday, 16 August 1946, the *London Gazette* recorded the awarding of the George Cross, the highest award for gallantry for which she was eligible, to a French woman named Odette, later the wife of another former British agent, Peter Churchill.

Her torture

The citation recorded "The Gestapo tortured her most brutally to try to make her give away this information. They seared her back with a red-hot iron, and when that failed they pulled out all her toe-nails.

"She, however, continually refused to speak, and by her bravery and determination she not only saved the lives of the two officers but also enabled them to carry on their most valuable work.

"During the period of over two years in which she was in enemy hands, she displayed courage, endurance and self-sacrifice of the highest possible order."

The story of Odette thrilled and inspired a world fed up with war. Her story was written and published and subsequently made into one of the most successful post-war British pictures. Herbert Wilcox once described the making of that film as one of the most exciting highlights of his career. Then the official history of Britain's wartime cloak-and-dagger organisation, the Special Operations Executive, was published by the Stationery Office – and the day chosen for this publication was, ironically enough, Odette's birthday.

In her beautiful Mayfair house which she shares with her husband, another British wartime agent Geoffrey Hallowes, Odette talked to me the day before the book was published. Uncertain how much she was allowed to say under the Official Secrets Act, and unable to make any answer to the accusations levelled against her personally which also played down the whole of her wartime exploits, even calling some of them into doubt, she told me, in her strong French accent, of the events that led up to the publication.

Her story would have seemed far-fetched even if it was recorded as some kind of big-business operation or manœuvre in the television series *The Power Game*. The book was written by Oxford historian Michael R D Foot and the information came from hitherto secret files of the SOE. Do any files tell the true story?

Odette told me: "He never once came to see me to discuss any of the events or happenings recorded in the book. He could willingly have had from me a great deal of material and documents that would have been useful."

This is only half the story. Doubt has been cast on her word in an official war history without her being given any opportunity to defend herself or answer back. It was in May 1946 that Mr Peter Thomas, then the Minister of State for Foreign Affairs, stated in the House of Commons that all those who "bore a significant share of responsibility in the SOE would be given a chance to read a draft of the history before publication." Does one of its members who holds the George Cross for her exploits, and who comes under damning criticism in the book, not qualify as "One who bore a significant share of responsibility"?

Asked for copy

Two days before the book was published Odette told me that she rang to ask for a copy of the publication and was given a point-blank refusal. It is strange to think that Odette was awarded compensation for the rigours that she suffered during the war and that only three months ago she received a letter saying that a mistake had been made and because of all she had gone through a far greater sum of compensation was to be paid – which has already been carried out.

I cannot pretend to be unbiased in this matter. I have been fortunate enough to count both Odette and her husband as close friends over the last few years. I know that her health has been almost broken since the war, yet not once have I known her indulge in one moment's self-pity.

This, however, is not the point at issue. What is outrageous is that one of our greatest wartime heroines has been put in the dock and condemned without any opportunity to state her case – and that surely is one of the principles over which we fought the last war.

It seems we have created a society fit for heroes, but not heroines, to live in. This week I was truly ashamed to be British. One thing, however, I know. Odette will face this personal crisis in her life in exactly the same way she has faced every other – with her unflinching and unyielding courage.

How to afford a luxury car *and* a holiday!

Singer Chamois Mk. II—with all the excitement of lively performance, too!

The Singer Chamois Mk. 11 costs less than £600—and that includes luxury that's surprisingly high in such a modestly priced car, plus performance that's both exciting and economical. See the luxurious Chamois at your Singer dealer.

Seating Comfort-contoured for easy-riding enjoyment of every mile of motoring.

Insulation Body and engine compartment sound-insulated for quietness. Protective underbody coating standard.

Economy Lightweight rear engine gives 40-45 miles to the gallon. 5,000 mile servicing intervals.

Safety Big, fade-free brakes, all-round independent suspension for sure road holding. Light, precise steering, padded facia surround.

Estate-car versatility Lift-up rear window and fold-down rear seat for easy loading of luggage.

Recommended price **£487.0.0** Plus P.T.

Singer Chamois MK II

ROOTES MOTORS LIMITED

LONDON SHOWROOMS AND OVERSEAS DIVISION
DEVONSHIRE HOUSE PICCADILLY LONDON W1

Amid the paraphernalia on the studio floor – Elizabeth Cowley, who produces A Whole Scene Going. Pictures by John Kelly

THE UNSEEN WOMEN OF TELEVISION

Some of TV's top shows are produced by women. Out of the limelight, seldom pictured or written about, their contribution to our entertainment and to the cultural scene is out of all proportion to their fan mail. Now SUSAN CRON helps to redress the balance with a close-up focus on four of the women whose names appear on the small screen's credit titles, but whose faces and personalities are unknown to the vast majority of viewers.

ELIZABETH COWLEY, 35, producer of *A Whole Scene Going*, works from a small, non-status office in the bowels of Lime Grove Studios. She is on the telephone, impersonating her secretary: "One moment, please, and I will see if Miss Cowley is free." She covers the mouthpiece with her hand and says, "Hello – I won't be a second." Back to the telephone: "I'm terribly sorry but Miss Cowley has just gone to lunch."

Miss Cowley came to England from Canada at the age of 22. She had a degree, £33 in cash – and, presumably, a block-busting transatlantic confidence. Her first job was in Harrods advertising department. She got it by sending them a selection of copy for 150 imaginary advertisements. "It seemed to me that anyone who was more or less literate – and I had a degree in English – should be able to write advertising copy." But the first job she really liked was on *Woman*. She got that by submitting "an article on whether or not one should wear dangling jewellery. I was very happy there and worked with some marvellous women, but in the end it didn't seem very adventurous."

Adventure came on the staff of *Reveille*. They sent her all over Europe and she interviewed for them Marilyn Monroe, Elvis Presley and Dr Kinsey, among others. "I really had a field day on *Reveille* and I've never regretted it. There was a lot of old-style *Mirror* integrity in their reporting. If you wanted a story you went out and got it yourself. When I did their TV page in 1958, I used to go out to the studios to get material. In those days very few people from the Press did this – so they were always rather surprised when I turned up.

"One day I thought to myself: 'This is exactly what I'm doing, except that it's in three dimensions.' So I wrote to Donald Baverstock on *Tonight*, was interviewed by Her Grace (Grace Wyndham Goldie), and got the job. I got £20 a week less than I'd been earning on *Reveille*, so there had to be some tightening of belts. *Tonight* was marvellous then – although it was quite chaotic. We had so much team spirit it used to make the rest of the Corporation sick. I count myself very lucky to have been involved in it. It was like a complete course in television."

After *Tonight* she produced a six-part feminist series for BBC-2 called *The Second Sex*, which had people like Edna O'Brien and Rebecca West discussing exactly what you might expect. By this time Miss Cowley had married Mike Barnes, who is also a producer. "Then I heaved my way through *Not So Much a Programme* as assistant producer, but all I really produced was a baby."

Getting a series like *A Whole Scene Going* on the air in the first place is surprisingly complicated. First the idea for the programme must be put up for general approval to the head of the department concerned. In this case it was Gordon Watkins, of *Great War* fame, who is in charge of Travel and Features at Lime Grove. Then, and particularly if the programme is supposed to have some sort of popular appeal, you have to get some market research done to prove that your idea was a good one.

Liz Cowley's researchers sampled at random among the teenagers of four or five large towns. A mass of apparently contradictory evidence emerged from the research, but certain majority preferences were clear. Predictably, "pop" and fashion and interviews with celebrities came top, and anything to do with careers (except "glamour" jobs) or school came right down at the bottom.

Now she has arranged to get

criticisms of each week's programme from various groups of teenagers. Obviously it is the kind of show that needs time to experiment and develop.

Elizabeth Cowley is not set off balance by criticism, or by sudden yearnings for culture, quality or art – the word for her approach would be "adventurous."

JOSEPHINE DOUGLAS is at present doing a stint as producer of the 10-year-old ATV favourite *Emergency Ward 10*. At 38, she is an elegant, frail-looking woman who has been in show business one way or another for over 20 years. She is wary in interviews, and handles herself well – from *her* point of view. Her answers are blunt and unqualified, giving nothing away. If you wait for amplification she stares you down.

When she says "It is no tougher being a woman in television than it is being a man," the subject is altogether closed. Similarly, you might wonder what it was like in the old days before she became a producer, when she used to appear in panel games week after week. "It was most interesting." Miss Douglas has been an interviewer herself on television – and she has been, at one time or another, actress, model, author, scriptwriter, panellist, announcer, and producer.

She can fly a plane, she once ran a youth club in Notting Hill Gate immediately after the race riots there, and she used to own some hairdressing shops as a sideline. She is married to Christopher Doll, who is also a television producer, and she has two sons aged 9 and 15. Miss Douglas does not get tired – she takes vitamin pills and iron tablets – and she is not oppressed by organisational problems. "I find that the people who have the most to do also seem to have the most time. Don't you?"

A "continuing story" such as *Emergency Ward 10* presents special problems, because there can never be any final dramatic end – as one peak of dramatic action winds down the next one must be on the way up. Some of the characters may disappear for a few episodes, but situations must be found in which they can be brought back later. For Miss Douglas, therefore, very close liaison with her writers is vital.

Much of this is done by telephone. "Hello! Are you answering my telegram, my telephone call, or my smoking blanket? When you get home you'll get the telegram – it says 'RING AT ONCE.' If you've got those notes now, use them and take in anything valid. I'm afraid we haven't got *time* to establish him as a suicide case now, so you can't do it like that. But I haven't really had a chance to use my brain on it yet. We *must* get a stronger and more consistent story line there. Now – Mackenzie dies without a flicker, you know – she just becomes a vegetable. We must have the struggle-to-live as well. And we must get Wright back in again somehow – oh, yes! she comes in again with the haemophiliac case, doesn't she? I think that one of the old men should be a bit sinister and curmudgeonly, and make the other one funny and rather 'chipper.' I've got such a lovely casting idea for him. A Birmingham accent would be quite legitimate, don't you think? Give him a flower in his dressing-gown buttonhole – you know the kind of thing. He'd better have a cough or something – nothing serious."

While this briefing was in progress a desperate-looking deputation of three burst into Miss Douglas's office. Discussion begins and takes a turn for the technical. One of the more alarming of the "new world" characteristics of people in television is their facility with incomprehensible jargon. However, OB means "outside broadcast" and the OB in question was to take place in a field near Aylesbury and concerned a plane crash. "Now," said Miss Douglas, "this crash is not an accident, if you'll pardon the expression. It's the biggest thing *Ward 10* has ever done, and it'll give us a good strong story line for weeks. I don't think we can hire fire-engines without the firemen as well. Ambulances are OK.

"A crane will cost us £5 10s an hour – with the driver. I'll try to get one down in Aylesbury – otherwise we'll be paying for the time it takes to trundle out there from London. I'd like to borrow one from *The Plane Makers*, but I don't think they've still got the one they had. We're going to need some more dialogue at the scene of the crash – get them to ad lib that bit will you Eric?" Eric Price, her director, said that the actors usually need more rehearsal time for ad lib lines than for scripted ones. "Oh well – I'll get some written in for them, then."

Miss Douglas sounded just a little weary. The deputation listened closely to her summary of the matters discussed and settled, gathered up their papers and schedules, and filed out. It had been, comparatively, a lazy and unproductive morning for Miss Douglas.

MARGARET MORRIS was Granada producer for the 10 D H Lawrence plays adapted from his short stories which enlivened Monday evenings on Channel 9 throughout last January and February. She is a pretty, gentle woman in her mid-40s, vague and rather academic in manner, and in the habit of making sudden, arrestingly enigmatic statements. When she says "I have no attitude of the direct moment" she means that she has no interest in news or current affairs programmes.

We met in a strangely deserted and echoing Granada House in Golden Square – everyone else was up in Manchester pursuing the company's policy of decentralisation. Miss Morris does not think that Bernstein is being cussed in this, though she does find it extremely inconvenient at times. "So much of the theatre world really *is* centred in London. Still – we have got to move out a bit. It will be a long, hard job but decentralisation has got to work. I try to divide up my life between London and the North, and not just go up there on flying visits entirely for work."

She was brought up in London, the daughter of Welsh Nonconformist parents who were against cinemagoing but thought that the theatre was educational. They took a positive line over this and escorted their children regularly to the Old Vic. Miss Morris left school at 16, worked as a secretary for five years, and finally saved enough to put herself through a drama teacher's course at the Guildhall School of Music and Drama.

"I am extremely practical, and since I doubted that I would make it as an actress, I thought that this training would enable me to stay longer in the game. The only time I regret it now is when I see someone acting badly and know that I could do better." After the usual stints in repertory, and a long period of resting when she did research for someone else's book

continued overleaf

Josephine Douglas (above) *is doing a stint with* Emergency Ward 10. *Margaret Morris* (below) *produced the Monday evening D H Lawrence plays.*

THE UNSEEN WOMEN OF TELEVISION

continued

on August Strindberg, she finally gave up and became an assistant casting director for a film company, whence she gravitated in 1958 to Granada.

In the spring of 1963 she was offered the job of producer of *Coronation Street*. The story-line and writing side were by then well established, and they wanted someone who would pay particular attention to the acting.

She gave up producing *Coronation Street* in May 1964 to spend three months reading before deciding what to do next. She is amazingly well-read and spoke about reading as though it were satisfying work and not simply a source of pleasure or information. It took a full year to set up the production of the Lawrence short stories. They had to be adapted, there were some delays over getting the rights, and then there was the business of fitting them into the schedule for Granada studios, which are always booked up for at least six months ahead.

But she enjoys the setting-up period, and likes to spend time shopping around for the right actors, writers and designers. She can go outside Granada if she wants to, and she feels strongly that more cross-fertilisation of ideas and talent between the theatre, the cinema and television would be useful. At the moment she is working on adaptations of William Cooper's *Scenes From Provincial Life* and *Scenes from Married Life*. One drawback to the long period of gestation involved is, she thinks, that it is hard to tell with any precision what will interest people in 18 months' time. "It is absurd – but who can tell what kind of *Hamlet* we'll want in 1968?"

Miss Morris is not interested in producing light entertainment: "I am afraid I am rather an egg-headed person – I think cooking is for *everybody*." She is not married, believes in travelling light, and is selective in her liking for children. "I don't really think of them as 'children.' They are just smaller people, and some of them I like, and some of them I don't."

Miss Morris is not at all careerist: "I am not good at starving in a garret, and I like to be warm, so I care about material success to that extent. But the only thing that really interests me is doing good work, work that pleases me personally."

Stella Richman, Executive Head of Scripted Series for Rediffusion: "If I stopped to think what this job involved, I should just go potty."

STELLA RICHMAN beamed: "My exact title is Executive Head of Scripted Series" – and she seemed pleased with the title she has had at Rediffusion since only the beginning of this year. She is a tiny, trim 42-year-old ex-actress who has moved up fast from the ranks in commercial television. Seven years ago she was a freelance script reader, three years ago she became a producer for ATV, and today she is an "executive head."

"If I stopped to think what this job involved, I should just go potty. Still – I have a natural ability for organisation. It is an ability, not a talent. I like being involved in lots of programmes at once, and I like work problems. They are so much more easily solved than personal ones." Miss Richman has large expressive eyes and a face that is literally "engaging" – it is impossible not to watch her while she talks.

At the moment she is planning the new series that Rediffusion will be putting on this autumn. As a producer with ATV, Miss Richman was responsible for *Love Story*, and at Rediffusion she originated *Blackmail* and *The Hidden Truth*. "That last one was particularly difficult. We had to do a sort of *Reader's Digest* course in forensic science and pathology." The anthology type of series is popular, Miss Richman believes, "because people like things tied up in parcels. They like to able to say 'I'm going to watch *Blackmail* tonight,' rather than having to say 'I'm going to watch this play they've got on about blackmail.' "

In 1960, when ATV offered her the job of creating a script department for them from scratch, she had no idea how to do the job. "But I realised that no one else really knew either, so it didn't seem to matter. One learned fast from sheer necessity. I was given an office, a secretary, and some stationery. At first we just sat there and doodled, but I was very lucky in being able to make up my own rules as I went along." Miss Richman's chief asset was that she knew a lot of writers, having worked as a script reader for the BBC, ABC, ATV and Granada.

She has no experience as a director, and no particular interest in it. In the old days at BBC, for reasons of economy, one man often trained as both producer and director. "I think that directors should be relieved of all administrative work, and that they should not have to be bothered with bits of paper on a desk, but should be free to get on and direct. In the distribution of authority, however, the final 'say' should go to the producer – although it very often doesn't. For instance, if there are two or three different ways of interpreting a script, and the writer does not happen to be about during rehearsal, the decision on how it should go must be taken by the producer.

Miss Richman chose a problem concerning scripts as her example because this is where her greatest interest lies. "Without the written word you've got nothing – or rather you've just got more television 'product.' But good writers are hard to find, and our tragedy is that no successful writer wants to stay in television. They all want to go on to films. Then you're left with documentaries, light entertainment, films, and 'talky' panel programmes. It is interesting that films and the theatre, both of which expected terrible blows from television, still have a corner on the good writers.

"Of course, there are writers who know that they can knock up £6,000 or £7,000 a year simply on output. If you want something in a hurry, an episode for a serial or something like that, you ring them up and they say OK and it's done. They're good chaps. But the others, the ones who've built up a bit of a reputation and can afford to be choosey. . . . You ring up one of these and ask him to do a play for *Blackmail* and he'll say: 'W-e-l-l, I don't know. I did three crime thrillers last year, and then there were all those *No Hiding Place* episodes and . . .' The minute they start like that you know they won't do it.

"And we are at a great disadvantage experimenting with new writers because most of our programmes go on at peak viewing times." There is never any lack of scripts – only a shortage of good ones.

The afternoon post arrived with another great wodge of scripts. Miss Richman complained of lethargy as she moved quickly about her office answering telephones and reading memos. She had a lingering inability to think properly, she said, after an attack of flu. She wasn't really functioning yet. Miss Richman in peak form must be a formidable experience.

What's new on the 16th?

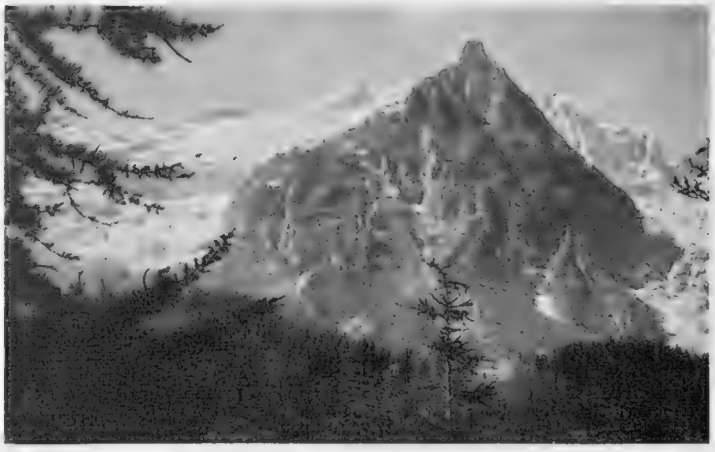
Something quite magnificent. Something that is a "must" when you are planning your next party—whether it's for lunch, dinner or cocktails. It's a new penthouse suite with a superb view over London. It's the new Knightsbridge Suite on the 16th floor. Its character adapts for your particular needs—even a business conference takes on a new lustre in such splendid surroundings. May we show you around?

THE CARLTON TOWER

Antoine Dirsztay Vice President & Gen. Manager

HOTEL CORPORATION OF AMERICA *AND* WESTERN INTERNATIONAL HOTELS
ONE WORLD OF FINE HOTELS

Cadogan Place London SW1 Telephone Belgravia 5411
Telex 21944 Cable Hocoam London SW1



Come and visit the

AOSTA VALLEY

Offering you:
The highest mountains in Europe;
Enchanting localities and resorts;
Unexcelled trails and slopes for
winter and summer skiing;
Precious monuments of the Roman and medieval art.

It's worth while travelling to see
the AOSTA VALLEY

For information apply to:
Assessorato Regionale del Turismo—AOSTA (Italy)

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
MANUFACTURERS OF
GRENFELL CLOTH
HAYTHORNTHWAITE & SONS LTD

Superb GRENFELL cloth takes
the sporting life in its stride . . .
and the weather too! And only Grenfell styling
can capture such easy elegance.

GRENFELL®

. . . a name with great associations

HAYTHORNTHWAITE & SONS LTD., BURNLEY, ENGLAND

TECHNIQUE OF THE BIG HELLO

It is highly expedient for stars arriving in London to meet the Press. But it is not often that the Press retail just what happens when they meet the stars. They write provocatively of interviews on couches - failing to mention that three dozen other journalists and photographers were hanging from the chandeliers! *London Life* was on hand to get the Big Hello treatment from two stars newly-arrived in London - Nancy Sinatra and Susan Hart. But instead of introducing them to you in the usual way, we tell you simply . . . What Goes On.

The trouble with press conferences is nobody gets an exclusive story. Which explains why few journalists actually ask any questions at press conferences. But photographers have to flash away and hope for the best, watching each other as closely as the subject. One quietly enterprising Scottish photographer wasn't watching closely enough when he pondered the problem of photographing Nancy Sinatra.

In a desperate attempt to be original he beseeched the dazzling Miss Sinatra to clasp a rose between her teeth instead of toying with it between her fingers. Miss Sinatra obliged with a smile – and before the quiet Scottish photographer had time to get eye to finder, his enterprising competitors were clicking away merrily. *London Life* was in there flashing, and here *(left)* is the result.

But then it was that sort of press conference. You could tell it was a big one because the invitation said "admit one only." And it was held in Pye Records' conference room – an honour reserved for bigwig visiting firemen.

Miss Sinatra was installed in an anteroom where journalists who behaved themselves were actually allowed to sit next to her and, in strict rotation, talk to her. Consequently she answered the same questions several times, but didn't seem to mind. One reporter emerged gibbering excitedly that she had talked to him about "love and marriage" another hissed that we should go after her mother for the real story.

We joined the drinkers and one journalist boasted that he had never been to a reception where he had to talk to the star. He knew he wasn't missing much.

Not quite so cynical as that, another *London Life* reporter/photographer team were prepared to wait for the pleasure of talking to, and photographing, Susan Hart at her crowded Savoy reception. It was only an hour before she appeared.

"This dress is just for the photographers," she said. "I am going to Luton later for the publicity on my new film."

Susan, a mixture of glamour-girl and loveable kid, has made enormous progress since she married the President of National American Pictures, James Nicholson, 18 months ago. Their latest film, *Dr G and the Bikini Machine,* is a success in America, and is to be released in London soon. In it Susan plays a luscious bikini-clad robot.

Her husband said she could well be a new Shirley Maclaine. The cameras clicked and then Susan was gone. Presumably getting ready for a similar *tête-à-tête* in Luton.

Photographs by Peter Akehurst

LE TOUQUET

for

WHITSUN

WESTMINSTER HOTEL

in the forest

★ ★ ★ ★

DE LUXE

Phone: 740

Open from May 26 to September

HOTEL DE LA MER

on the sea front

★ ★ ★ ★ A

Phone: 810

Open until September

CASINO DE LA FORET

ROULETTE

30 & 40

BACCARA

DIRECT AIR SERVICE

B.U.A.

from

GATWICK

"SILVER ARROW"

35 mins.

BRITISH UNITED AIR FERRIES

GATWICK	45 mins.
COVENTRY	55 mins.
LYDD	20 mins.

to

LE TOUQUET AIRPORT

For bookings apply

VICTORIA 4479—LONDON

Chairman:

Colonel J. C. PAILLET

INTERIOR DECORATING

BY JON BANNENBERG

In spite of the fact that interior decorating has become more serious, more of a profession, since the war, there are still many people around with misconceptions about it. They tend to think that interior decorators are a race of gifted amateurs who drift in and out of rooms crying, "All this must be yellow." This feeling dates back to between the wars, when interior decoration was carried out by lots of ladies, usually for free, who prettily "did up" other ladies' sitting rooms.

Even now, one occasionally comes across a sort of barrier; just as every Englishman is insulted if you suggest that he possibly is not the best driver in the world, so many Englishwomen consider that the appearance of their house is something they can organise better than anyone else.

Professional

Now, though, interior decorating is much more professional, I'm delighted to say. Architects are expanding their offices to include interior decorators and, in turn, interior decorators have become more responsive to architecture. This is probably because of all the new blocks of flats and houses that have gone up since the war; modern buildings give much more scope, are more of a challenge than, say, an 18th-century house with beautiful bones.

The function of an interior decorator these days is, I think, to be an arbiter of taste; to select, to assemble; and also, more practically, to bring the client's intentions to terms the builder can use. A straightforward client/builder relationship often founders because of a simple lack of information from the client. Unless you've studied architecture and building pretty thoroughly, you have no idea of what is involved in tailoring a room. I can't really pretend I can save money; what I can promise is that I can spend it for you in a better way.

Most of my clients come to me because they have seen work I've done, or read about it. When we meet, the first thing is to discuss their problems, their way of life, and to sort out broadly the bones of the job before either of us is committed in any way. It soon becomes apparent if we aren't thinking along the same wavelength, and if we're completely incompatible it's pointless to carry on. It's difficult to do one's best work for people who are unsympathetic to one's views; and, of course, the client may feel the same. The interior decorator/client relationship is, after all, a very close one – in a way you are changing these people's lives.

The next step is to prepare plans, specifications, samples. Here one is working in terms of form and function, rather than colour – it is ridiculous to sit down and say "You must have green curtains." One's ideas will be determined by the use of the room. Take a sitting room, for example. Its primary function is to be sat in, and where you sit must be comfortable. How many people will be using the room? Will four people want to sit and watch television together? Does the husband insist on an armchair with a good light to read the newspaper by? Do the children spend time with their parents, or in another room altogether? Is there a traffic problem? Do they like entertaining? (In this case you can almost work back from the dining room – if it seats eight then the sitting room must have at least eight comfortable chairs).

The secondary problem is storage: are they great readers and will they want masses of shelf-space? Do they collect records? Where will they keep the drinks? Then comes the visual problem. A room, as well as being functional, must be a beautiful and stimulating place in which to exist. This is when a decorator's function is to discard clichés – to be imaginative. It is not necessary to accept the physical confines of a room – making a new door or blocking in an old one can sometimes change the entire character of a room; and if you have central heating and anyway live in a smokeless zone it is pointless to hang on to the fireplace, which is quite often set in the only unbroken flat wall of the room.

The decks must be cleared for objects to live with and look at. By objects I do not mean such things as lampshades that cost 80 guineas – a lampshade is a functional thing; it is there to shade the light from your eyes, not to gaze at, and this function can be as well, or better, carried out by a cardboard shade. I very much dislike the practice of dotting little tables round a room with lamps on them.

Though interior design is a glamorous and exciting and stimulating job which I love doing, it has to be carried out in a practical and professional way. A great deal of our work is done before you get near the site, with drawings and charts. Everything has to be set out explicitly for the foreman to follow. The original plans are often adapted and enlarged; when they are agreed on, a work schedule is drawn up to show at a glance which trades are working at what times on the site. Another chart breaks down the cost, room by room, of everything from demolition to curtaining. I try and visit the site as often as possible; though instructions are so detailed, there are always snags to be got over, decisions to be made on the spot.

Ideal client

Ideally, I think, once a client has agreed with the decorator on what has to be done and how, he should go away and forget about the house until it is finished. Sometimes a half-finished room alarms the client – he can't imagine how it is going to look; he starts worrying, and this worries me, even when I know he'll be delighted by the completed thing.

The best advice I can give to anyone who employs a decorator is first to make sure the decorator you've commissioned is sympathetic – and then turn a deaf ear to your friends.

Among members of the Selection Committee, Mr W T Monnington, RA (left), and Sir Charles Wheeler, President of the Royal Academy (right), having a closer look at one of the works of the 3,900 artists who submitted items for this year's Summer Exhibition.

IT'S THE ACADEMY . . . HO-HUM!

On 7 May the Summer Exhibition of the Royal Academy of Arts opens to the public. The Academy claims that the wind of change has been blowing through Burlington House, but these claims may be doubtful, says SUSAN LYDON.

The only people who get excited by the annual Summer Exhibition of the Royal Academy of the Arts seem to be the Academicians and the London matrons who look forward to the start of what's left of the "season" and the chance to wear their new hats. The London art world greets the whole thing with a massive ho-hum, if not active hostility, and some painters whose work is accepted by the Academy are more likely to wonder what is wrong with them than to be elated by their success.

Still, artists *do* submit their work to the RA (3,900 this year), and the public, either those with a genuine preference for representational painting, or those who welcome the opportunity to reflect on the past glories of Sir Joshua Reynolds and Co, do attend the Summer Exhibition, which has, it can be argued, a quaint sort of charm, and provides a valuable service for the artists whose work it chooses to exhibit.

The Academy still charges no commission on sales from the Annual Exhibition, provides relief to "indigent artists or their families," and maintains free schools of painting, architecture and sculpture.

The Royal Academy is not entirely immune from public opinion, which has long regarded it as a sort of old-age pension scheme for Establishment artists, and from financial pressures. "We pride ourselves," says Humphrey Brooke, secretary, "on making exhibitions pay." And though the Summer Exhibitions still "pay," they do not pay quite so well as they used to. Since the war they have averaged a profit of £10,000; in 1964 the figure plummeted to £2,700, the lowest ever, and last year's figure was roughly the same as 1964's. Though the sale of the Leonardo cartoon assured the Academy of a stable financial position for some years to come, these low profits are still worrying.

Last year in an attempt to alter its fuddy-duddy image, the Academy introduced several changes of policy. Three artists had their works hung in groups, modern artists were urged (not invited) to submit works, and the inclusion in the exhibition of three works by pop-artist Peter Blake and one work by abstract painter Sandra Blow did something to dispel a bit of the stuffiness.

This year there have been further changes. More painters (about 50 or 60) will have paintings hung in groups; coloured screens have been introduced in the galleries to accommodate paintings; and sculpture will be spread around the galleries instead of having a room to itself. There is also quite a large exhibition of contemporary Scottish painting. There was, however, no change in the policies of the Selection Committee, and still no artist's work is allowed to bypass its scrutiny.

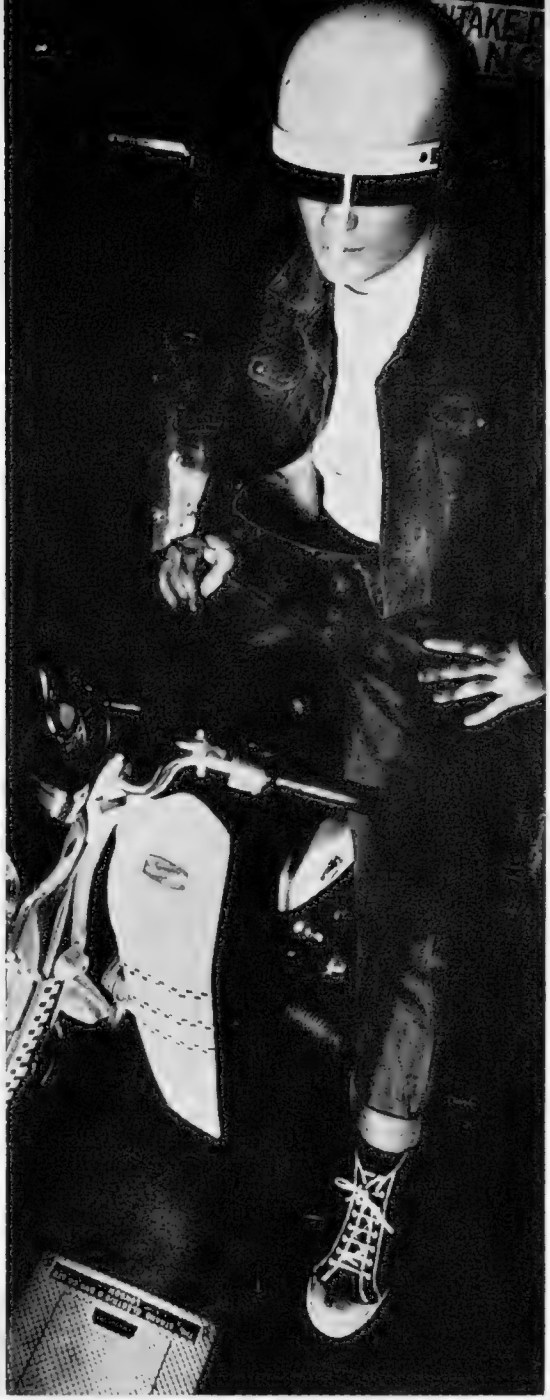
Mr Brooke says that this year, "People will find even more works by younger artists experimenting in different styles than ever before." And Mr Leonard Roseman, ARA, says "Both the Committees were much more advanced in outlook and more liberal than last year. There is a strong contemporary trend in this year's exhibition."

But the Academy has proclaimed a new modernity before, and each time the claims have been apocryphal. One can only greet their announcements sceptically. Mr Brooke, when pressed, says "An institution changes slowly." And the rate at which the Royal Academy is moving indicates that it will be some time before the list of artists whose work they have accepted is as distinguished as the list of those they have rejected.

WHO SAID BACK-STAGE IS A BORE ?

Charlie Girl, the musical at the Adelphi Theatre, is one of the phenomena of the season.
It opened in December to extremely indifferent reviews, attacked on all levels. Yet it succeeded, did record business and looks like being a fixture in the Strand until the middle of next year.
Naturally the cast – a distinguished one, including Anna Neagle, Joe Brown and Hy Hazell – are finding the whole thing a ball, and there are lots of lively young people in the show who lighten the backstage atmosphere. To the blasé, back-stage is supposed to be a bit of a bore.
But photographer JOHN KELLY found it glamorous and exciting – as his pictures show.

Seen from the wings (below and left) the big strip scene when during a party the debutantes decide (having been shown an example by Charlie Girl herself) to do a brisk gallop in bra and panties. Hy Hazell, who plays a rich American widow, and an ex-Cochran girl (opposite page, left) with a between-scene cigar.



Typical of the contrasts within the show; one of the motor-cyclists (left) revs up in the wings before entering in the scramble sequence, while Anna Neagle (below) sips a drink and keeps warm during a scene change.

Curtain call (below left) includes a smiling Anna Neagle and Joe Brown (centre) and afterwards (below) dressing-room confidences between Richard Murdoch and his daughter Jane, who plays a debby girl in the show.

John Huston . . . He is apparently being paid per minute of screen time for his work on "Casino Royale."

SECRETS OF THE NEW 007 . . .

Part 3 of the exclusive report by CHARLES HAMBLETT on the amazing behind-the-scenes happenings on and off the set of the fantastic James Bond epic spoof, *Casino Royale.*

£17,000 down, but John Huston plays on . . .

In the muted atmosphere of the gaming room three men are playing for increasingly high stakes. Tom-toms of interest throb through the assembly and magnetically draw the attention of other players. Of course, the bankers at the chemmy tables and the croupiers around the roulette wheels maintain a façade of indifference, implying that it's all the same to them, whichever way the plastic money goes. But the three men create a magic circle around their play, for these are notoriously seasoned gamblers.

Roman film producer Dino di Laurentiis is a comfortable £7,000 ahead of the game. Hollywood tycoon Charles Feldman is about £11,000 up. Director John Huston, however, has hit a bad streak. He's £11,000 down . . . £14,000 . . . £17,000. Then Lady Luck begins to favour him again. But win, lose or draw, these three players hold their nerve, that essential gamblers' nerve which has served them so well in the celluloid jungles.

As if by telepathy, the three men decide to call it a day shortly after 4 am. Huston has recouped most of his losses, the other two remain well ahead. They leave the Colony Club as unobtrusively as they entered it, but their departure causes a slackening of tension throughout the room. As they pass the cashier, a Levantine gentleman newly arrived from Beirut sweats obscenely as he trades in his chips for a mere £4,000. The movie men don't even bother to compare notes. Maybe they'll discuss the night's play some other time, happily or ruefully, it doesn't matter.

"Goodnight kids," Huston chuckles in the foyer. "It's been an interesting evening."

So ends another pleasant, unremarkable gambling session, no more, and also no less important than one of these epic poker games which tend to start up in Beverly Hills, say, and are continued over the months and years in Manhattan, Mayfair, Rome, Paris, wherever these transient movie-makers have briefly set up shop. It's part of their lives, and now much of this high-rolling gambling euphoria is being reflected in the work of two of them, Huston and Feldman, who are currently engaged, with countless others, in screening that costly send-up of the Bond cult, *Casino Royale.*

Piquancy is added to the scene described above by the fact that Huston has just put the finishing touches to a job of work for the other gambler, di Laurentiis, a film version of *The Bible* from the Creation to the destruction of Sodom and Gomorrah. What a trio! Huston, flanked by Feldman and di Laurentiis, from the Bible to Bond.

Cloth of gold

For the amount of money Feldman has reputedly offered the director for his contribution to *Casino Royale,* Huston can afford to regard this as fun. (He is apparently being paid per minute of screen time, like a tailor being paid for his cloth. Only this must be a cloth of gold!) Charles Feldman is one of Hollywood's most skilled manipulators of talent and with the Huston touch added there is a more than sporting chance that the public will wish to see *Casino Royale*: a spoof of a spoof, a travesty of a travesty, a parody of a parody, perhaps the last finely calculated gambler's throw for the remaining jackpot of the James Bond cinema bonanza.

Before we move on to the fun and dames of filming at Pinewood (I should imagine that my previous reports on *Casino Royale* have adequately covered the other shennanigans at Shepperton under directors Joe McGrath and Bob Parrish) let us take a close look at this remarkable man, Feldman. His roots go deep into Hollywood. After cranking a camera for John Ford at the turn of the 30s to help pay his way through college, he won a law degree. Most of his law work consisted in checking the fine print in agents' contracts with movie stars. Finding himself doing all the donkey work for peanuts, he decided to set up as an agent himself.

Feldman became an early pioneer of the now commonplace "package deal." He not only sold stars, but roped in authors, directors, technical talent. (It helped having authors of the calibre of Hemingway, Steinbeck, Tennessee Williams.) And from packaging he established himself as a fully fledged film producer with *Streetcar Named Desire, Walk on the Wild Side, The Seven Year Itch* and *The Seventh Dawn,* revelling in making fortunes out of "difficult" subjects which scared the pants off the big studio production bosses. Zanuck told him, "*Streetcar*? You'll never make it." Others said "*Itch*? You'll never collect the scratch." "*The Moon is Blue*? Much too blue. The censor will never pass it."

Feldman recently bought Mary McCarthy's *The Group,* a distinguished *flop d'estime.* He hired Press agents who convinced Hollywood and Broadway columnists that Miss McCarthy's elegant novel was "a dirty book." Soon thousands of pimply sensation-seekers were bumping up its sales in order to read "indecent" passages. It became a hot property, and Charlie Feldman owned it. Now released in America, it's making a fortune. So is Feldman's *What's New, Pussycat?,* damned almost unanimously by the world's movie critics, and a box-office hit in every civilised country.

Feldman still believes in working against the grain. After his troubles with *Cleopatra,* director-writer Joe Mankiewitz was treated, to

say the least, with a certain reserve by formula-happy producers, Feldman promptly hired him to work on a whimsical item called *Anyone for Tennis*, and it's likely to be another laughter hit at the box office. This is typical of Feldman's pattern. He's tough enough not to care about the exquisites who cry vulgar, vulgar at anything that isn't dolefully kinky. Yet he's sensitive enough to know what the mass-audience needs. So he fights for his beliefs. Artists, actors, workers in the the field, like him. And the public certainly likes what *he* likes.

Cut to Pinewood. On Sound Stage B Feldman huddles in informal conference with Bill Holden, hero of a score of box-office hits. Feldman, in a moment of uncharacteristic carelessness, once lost Holden a small fortune over the star's contract for *Bridge Over The River Kwai*. But does Bill hold it against Charlie? No, they are firm friends, and as a result of the present huddle, Holden may well be playing a part in this free-wheeling production.

Brown paper bag

I asked Feldman to confirm a story I heard about a recent gambling incident at Crockfords when Henry Ford II reputedly won £20,000 and carried it away in a brown paper bag.

"I'd like to get you to pass something," I told him, meaning "to check out with you."

"Hell, don't ask me to pass anything," Feldman roared cheerfully. "Print it."

I made my meaning more precise, and he said, "Ya, wasn't that something? Ford carried the whole lot away in a paper bag. Around £20,000 in notes. Ya, it's true." He sidesteps a school of rummy-playing extras to resume his interrupted talks with Bill Holden.

It's a gambling scene all the way down the line. John Huston (fresh from a late night at the tables) towers in a pale-blue shirt and cavalry twill slacks over the sexiest assortment ever of sonsie Scottish lassies (like Greek-extracted Gabriella Licudi and the warmly Mediterranean Alexandra Bastido) wearing sexy red wigs and the scantiest Highland dress ever seen by Scot or Sassenach – like abbreviated tartan saris. Watching them dancing barefoot to the sound of eight kilted, red-bearded stuntmen playing bagpipes (they're untrained, but who knows the difference?) is like plunging a pagan fertility orgy into the middle of *Macbeth*. This is probably director Huston's intention, but he's not telling, for, like everyone else connected with this movie, he's holding his cards close against his chest in case the best gags are pinched by one of several rivals.

Huston smiles paternalistically down at these whirling, kilted chicks as the pipes scream agonisingly in his ears. In the middle of all this action is Deborah Kerr, doing a Highland Fling with what can only be termed wild abandon, with the emphasis definitely on wild.

"Wait'll you hear her accent," a bystander says rapturously. "They said she could only speak posh English. But the way she switches on the old Scotch brogue makes Harry Lauder sound like an Irishman."

Madly the barefoot lassies dance on, tantalising revelations of almost every erogenous zone. The setting represents the baronial hall of an ancient Scottish castle – all shields, dirks, tartan, armour, and portraits of Scottish worthies and is supposed to be the headquarters of "M," James Bond's boss. (Charlie Feldman's Gestapo will be chasing me with blowpipes for revealing even that much of the plot of *Casino Royale*.)

"How's it going?" I ask David Niven.

The star's eyes turn heavenward with mock despair. "All I know is that I'm down to have a slugging match with those hefty pipers, all eight of 'em. I've got to mop up the floor, of course, After all, I'm James Bond."

Yes, and I'm Napoleon. After all these weeks of covering Charlie Feldman's five-ring circus at Pinewood and Shepperton I am now looking for a quiet, relaxing new assignment, like maybe a tiger hunt in Bengal or a short trot around or up the Matterhorn.

Meanwhile, the show goes on, proving once again that every now and then the movie business is the one modern commercial enterprise in which it *is* possible, without apparent effort, for the lunatics to take over the madhouse. But, so help me, it's going to make a fortune at the box office. Anyone care to contradict me? Place your bets, ladies and gentlemen, place your bets.

Top to Toe Beauty Treatment happens here

Here at No. 3 Grafton Street, expert hands can actually create beauty...A relaxing all-over massage gets rid of ageing tension. The exclusive Volcanotherm treatment slims off those unwanted inches (from your legs, too–remember, Paris says skirts will stay short, so legs will stay in fashion focus)!

Next, your facial, lying back in absolute bliss...the most thorough cleansing, toning and nourishing treatment you've ever had. Look at that lovely skin. Now you're ready for the world's most famous make-up. Your features come to life with a beauty you never knew you had...and that new trend-setting hairstyle is you–beautiful!

EXCLUSIVE! EYE LASH TINTING...keeps your lashes dark and silky for months!

Helena Rubinstein

Call Grosvenor 9050 for Top to Toe Beauty Treatment

HELENA RUBINSTEIN LTD · 3 GRAFTON STREET · LONDON W1 · PARIS · NEW YORK

SPEAK EASY!

If the getter says your shoes need eggs on toast, do you insist that it's not done by a butcher? Insane? Crazy? Not really. It's simply one way of striking up a one-upmanship relationship – verbal equality, if you like – with your shoe repairer, publican, builder and decorator. *London Life* has been investigating a fast-disappearing language with a biting charm all of its very own.

Playing one-upmanship with a taxi driver can be an unrewarding pastime. "Get a move on, my man," accompanied by a sharp rap on the dividing glass, and you'd be pretty sure to end up in a traffic jam.

But speak to a driver in his own language and you may, if not actually become one, at least achieve a sort of equality. And perhaps even get there quicker. Something like this:

"Are you on the hot joint? Good. Well, this isn't round the Johnny, it's a roader. So take all the back doubles you need and put a shovel of coals on, or it'll be a legal."

And what does all that mean? Here's the key, so you can easily work it out for yourself:

Hot joint – *First in line of cabs*
Round the Johnny – *Short trip*
Roader – *Long journey*
Back doubles – *Less-busy side streets*
Shovel of coals – *Hurry*
A legal – *Payment without a tip*

Easy, isn't it? A warning note, though. If your driver is young, he may take you to the nearest mental home. But if he looks over 40, you should be safe in assuming he is old enough to be able to speak the language.

There are plenty of other fields for the linguist to try, if he can bother to learn a bit of the traditional tradesmen's slang.

You won't hear it in supermarkets, of course, or in the large automated garages, or in the Carnaby Street tailors. But go to the East End and you will hear tailors using language directly derived from 18th-century French, and from a tradition that a tailor only works when he needs money for a drink.

At Smithfield they still use phrases like "Black as Newgate's knocker," and painters, once considered the least skilled by the building trade, are still called "scabs." And if you hear a foreman telling someone to give your wall "a good round coat," beware – there is a whole stream of traditional euphemisms that can be used to deceive the unwary customer.

Here, then, is another matey conversation piece that can give you the equality you need when facing the working *élite*, say, building you a house:

"Good morning. You must be the coddy – difficult to see you among all those Turks. I noticed that the wall was out of plumb, but I see the spread has dubbed it out very well. I suppose he'll have to bend the other side. And that hole needs barging up, of course. Nice to get the ground floor squared up today.

"You've pitched the roof at last – I was beginning to suspect you of hanging it out. I've sent for a stick so that I can have a quick look at it.

"Chippy has done some good floor-bashing. Plenty of rustless monkey tails and one or two expert toshes. Glad to see the skewbutts on the door, but the letter box looks as if he's used a trained rat, and I think he's a bit fond of his American screwdriver. I wonder if you really needed to pitch the stair? The going looks steep to me. Was there no room for an extra tread?

"When the scabs come, make sure they don't do any stretching out, and none of the nice round coats you've given them next door. I'm not sure of the colour scheme yet, but bring it forward and I'll let you know. We'll certainly need a sticker for the hall.

"Push it on, won't you. I expect you thought it was a lay-down, but I'm a meticulous man. It's been a pleasure. Hey, you! Would you mind the muck and ask him to move the bow and arrow with the dust in, so that I can get out of here. . . ."

And to help you translate:

Coddy – *Foreman*
Turks – *Irish labourers*
Out of plumb – *Not level*
The spread – *Plasterer*
Dubbed – *Made level with plaster*
Bend – *The curve resulting from a plasterer correcting faulty measurements in construction*
Barging – *Filling*
Square up – *Completed*
Pitched – *Put on*
Hanging it out – *Deliberately taking a long time*
Stick – *Ladder*
Chippy – *Carpenter*
Floor bashing – *Laying floors*
Monkey tails – *Nails*
Toshes – *Nails angled so as not to go right through a piece of wood*
Skewbutts – *Rising hinges for self-closing doors*
Trained rat – *Tool that leaves a rough edge*
American screwdriver – *Hammer, used for wrong purpose*
Pitch the stair – *Steepening stairs to make them fit a stairway already made*
Scabs – *Painters*
Stretching out – *Adding water to emulsion or turps to paint to make it go further*
Round coats – *One thick instead of two thin coats*
Bring forward – *Fill cracks and paint on undercoat*
Sticker – *Paper-hanger*
Push it on – *Hurry it up*
Lay-down – *Easy job*
Muck – *Mortar*
Bow and arrow – *Barrow*
Dust – *Cement*

The same sort of thing can work for you just as well when you call at your shoemender with several pairs of shoes needing various attentions. Something like this:

"A pair of knobs, an eggs on toast, a jellied eel, a couple of armour plates and take these down to the long nap for rips. Ask the chief executive to make sure that you and that other getter don't give them to a butcher. I'll be in the box."

To translate:

Pair of knobs – *Heels for women's shoes or simply women's shoes*
Eggs on toast – *Tips on toes*
Jellied eel – *Man's soft rubber heel*
Armour plates – *Studded soles*
Long nap – *Repairer who stitches*
Rips – *Require stitching*
Chief executive – *Repair operator*
Getter – *Counter assistant*
Butcher – *Rough, unskilled workman*
In the box – *Sitting down waiting*

After that mouthful you'll probably be needing a drink. So why not slip down to the local and try a few of these choice phrases and words, loudly enough for the assembled drinkers to hear, of course. There's no point in hiding your talents.

In condition – *Beer which has finished "working," and is ready to drink*
Spiling a barrel – *Part of conditioning; letting the natural gases escape*
Putting a hard peg in – *Stopping a barrel when beer is in condition*
Smelling a cask – *Checking a barrel*
Cheesy barrel – *Unsatisfactory*
A yeasty nose – *Sour*
Bottoms in the belly of the cask – *Deposit at bottom of cask*
It hasn't dropped bright – *Beer cloudy*
Ullage – *Bad beer returned to brewery*
Spit and sawdust pub – *Rough pub, or bar*

And if a nicely constructed sentence or two using the above words doesn't get you "dis-barred," then your landlord is either too young to know or too old to care.

With paint sprays (above), from left, Carole Sandford, Anne Nightingale, Chris Sandford, Carole Friday, Gordon Thomas. With paint-roller (top), Barry Fantoni with Roger Young, and outside the house Anne Nightingale with Gordon Thomas and Alexander.

PS BRING YOUR OWN PAINT

It all started when Mr and Mrs Gordon Thomas and their little son Alexander decided they had grown out of their flat at Black Rock in Brighton. So they acquired a large house in Montpelier Road. Mrs Thomas is actress-writer Anne Nightingale, and for weeks she was telling her friendly friends all about the new house. But the problem was decorating it. Casually her friendly friends said, well we'll all come down and decorate it for you, dear. Of course we will, just call us. We'll make a party of it.

It was quite a shock when, last week, Anne rang up her friendly friends and told them they were ready. Gordon and I will expect you all Saturday she said. The friendly friends, who could think of no excuse for evading the issue, obediently gathered in London, equipped with paint brushes, rollers, old jeans and energy. About 20 turned up, including pop singers, disc jockeys, writers and painters. The party left London at midday, arrived in Brighton two hours later and instantly set to. By 7 pm they had completed two rooms, a number of hallways and landings and lots of doors. And then the party started. By 11 pm the visiting decorators had left, if not plastered, slightly shattered. And Mr and Mrs Gordon Thomas and their little boy Alexander were left in a large, half-decorated house. Gordon, who wrote *Camp on Blood Island*, is a script-writer for TV's *Man Alive* series, and this week Anne compères her own BBC radio record programme, *Melody Fair*.

So far, however, there are no plans to produce a musical about pop singers who went to Brighton equipped with paint.

Pictures by John Kelly

THE HOTEL WITH THE MOSTEST OF THEM ALL?

The most luxurious and exclusively priced hotel* in London – that is how the owners describe Londonderry House, rising rapidly in Park Lane. Opening date has just been fixed for 1 April, 1967.

One reason the hotel will be exclusive is because there will be only 100 rooms – pretty few by Hilton standards. But it will "emulate the closely knit, highly personal quality service traditionally associated with the concept of the luxury hotel."

The site has been leased for 125 years to Gestplan Hotel Ltd, whose board of directors include Lord Chelmer and Mr Adrian Geday, who has arranged the finance of the project. Gestplan have signed a 10-year contract with Interconsult SAL, who will undertake the management and international promotion of the hotel.

Interconsult is a Lebanese company formed to advise and act in the construction, maintenance, equipment and management of hotels and tourism projects.

Mr Jean Bertelet, the company's chairman, describes the aim of the new hotel: "To provide environment, facilities and service which will create within the most modern hotel concept the distinct exclusiveness and charm of some older establishment. We believe that size can be no criterion of quality. Room prices may naturally exceed the present rates charged for hotel accommodation in London."

The hotel will consist of a tower of 10 storeys facing Park Lane. There will be a ground floor international restaurant.

All 100 bedrooms will include private bathrooms. And the 70 double rooms will be of a design which allows the management three alternative furniture and bed arrangements to meet the special requirements of guests. There will also be two penthouse suites and a basement car park.

* Another reason – the price. Present most expensive Claridge's, 9½ guineas a night.

ANGELA INCE

Goodness, I'm tired of being made to feel an inferior housewife by the men who make those television commercials.

The National Viewers' & Listeners' Association have recently carried out a survey on radio and television programmes put out during the first three months of this year. One of the points they made was that while only 16 per cent. of radio output presented a "despised or degraded picture of womanhood," almost a quarter of Independent television output was said to do so.

This may or may not be true as far as the actual programmes go; but it certainly isn't when commercial time comes around. There is nothing despised or degraded about womanhood *then.* According to people who make television commercials women are apparently invariably saintly, wise, unruffled and witty. They are not like any women I have ever met (or for that matter, want to meet – I feel inferior enough just watching them on TV).

Take a typical Commercial Woman's day. How does it begin? With breakfast, naturally and this is where I begin to feel that Commercial Woman and I were born on different planets. You never catch Commercial Woman coming down to start the day in an old woollen dressing gown and a grim glare, like any other woman. She is always neatly dressed, her hairdresser has apparently called before breakfast, and it is always spring in Commercial Woman's kitchen. What's more, a swift glance round reveals that she did all the washing-up last night. And she's not one for fobbing off a hungry family with toast and coffee; no, no, it's cereal for them and then she Starts them off with an Egg (two eggs for her husband, to help him Get Ahead). As soon as breakfast is over and the family out of the way, on to the next task of the day. Which is, as far as I can make out, to trot upstairs and tell her father how to keep his false teeth clean. This is a conversation that you or I might find tricky, but Commercial Woman carries it off with her usual charm and maturity.

It is about now that the doorbell rings; it may be someone dropping in for coffee or a simply made sandwich; it may be a neighbour on the hunt for detergent; most likely it is a young man who has come to show her how much cleaner she could get her clothes if she really wants to. And, of course, she does. Unlike most of us, who ask little more from a detergent than that clothes should come out of a washing machine cleaner than they went in, Commercial Woman is always charmingly eager to raise her standards.

The rest of the day passes with dusting, polishing and humming in low contented tones; a pause before the evening, when Commercial Woman really blossoms. It is time for the family to return from school and office; and just as it is always spring in her kitchen, so it is always winter when her family come home. One's heart bleeds for them as they push their way through howling gales, on and off crowded buses, stagger up to the front door through a flurry of snow. Unlike most of us, who in similar circumstances tend to screech "don't forget to wipe your feet" or "what are you sneezing for – you haven't gone and got a cold, have you."

Minutes later everyone is feeling marvellous again, and the house is full of beautiful women and witty men knocking back peppermint creams. Commercial Woman is ready with the hot soup, the loving smile, the panacea.

Commercial Woman is perfection in the round, and I long for the façade to crack just once. Just one impatient snarl, one undusted table, one unfed husband, and I shall be out there shopping with even more than my usual enthusiasm.

I read that Mr Sidney Henson, master of the Incorporated Guild of Hairdressers, Wigmakers & Perfumers, has suggested that hairdressers compete with dog beauty parlours, and give dogs a shampoo and trim at the same time as their owners, for an all-in fee.

As far as I'm concerned this is an excellent idea. Assuming, that is, that clients with their dogs will patronise their own special establishments and stay away from the hairdressers I go to. The Power of the Dog has gained a rather tiresome ascendancy at hairdressers over the last few years. Go in to some hairdresser's for a quiet wash and set and what do you find? Yorkshire terriers snapping moodily under your chair, poodles lolling about under the driers, putting their dirty little feet just where you're planning to sit in your new cream-coloured suit, beagles exchanging menacing insults with Pekingese; and with their owners doing nothing to control them bar cooing fondly "there's a *naughty* little dog."

As I say, it's a great idea so long as they stay in their own establishments; but here and now I warn the Incorporated Society of Hairdressers, Wigmakers & Perfumers, that the day I find myself sharing a backwash with a pink poodle will be the day I give up having my hair done professionally.

Lord Robens, president of the Advertising Association.

Alex McKay, chairman of the executive committee.

Lord Mountevans, director of PR and Development.

Alan Hickman, director of the Advertising Investigation Dept.

THE WATCHDOGS

These are the men who make sure that advertising in Britain is honest. As they meet for their annual conference at Brighton, "London Life" examines the standards they have set for themselves and explains how these protect all of us.

It is a vast £600 million industry which affects each and everybody in this country. We are all aware of it, we are all influenced by it. It is the Advertising Industry, that mighty Colossus which moves with such unlikely delicacy that most people have to stop and think that anything exists beyond the advertisements they see.

And we see an incredible number. Each year over a million display advertisements appear in newspapers and magazines, about 7,000 new "commercials" on TV and 25 million classified advertisements in our newspapers and magazines.

For all its divergence in style, presentation and content, the advertising industry is a remarkably cohesive affair. Overlording the industry is the Advertising Association, set up in 1926 with the simple intention of "ensuring that all advertising is legal, clean, honest and truthful." Few of us are aware that British advertising has voluntarily subjected itself to a control system from within the industry for very many years and that this system is constantly being brought up to date.

The British Code of Advertising Practice sets out in print the principles to be followed by all advertising in all its forms. It defines practices considered by the industry to be undesirable and requires that the provisions of the Code should be observed in the spirit as well as the letter.

To ensure that the observation is carried out, the Code has the support of 17 vital organisations, headed by the Advertising Association. The list includes British Direct Mail Advertising Association, the British Poster Advertising Association, the Electrical Sign Manufacturers Association, the Incorporated Society of British Advertisers, the Independent Television Companies Association, the Institute of Practitioners in Advertising, the London Poster Advertising Association, the Master Sign Makers Association, the Newspaper Proprietors Association, the Newspaper Society, the Periodical Proprietors Association, the Proprietary Association of Great Britain, the Scottish Daily Newspaper Society, the Scottish Newspaper Proprietors Associations, the Screen Advertising Association, and the Solus Outdoor Advertising Association. A list with sufficient divergence to cover 90 per cent. of the advertising seen in the entire country.

Critics of British advertising will always find something to complain about and the Advertising Association are not coy about revealing that questionable ads do slip through. But each year the number decreases. This year the Advertising Association are holding their annual conference at Brighton on 5 and 6 May. This, their 33rd conference, will be opened by Lord Thomson of Fleet, and the theme is "Advertising in the Next Decade."

Residents in Brighton may find it more difficult than they imagine to pick out members of the conference. The national image of the smooth grey suit and the even smoother line of "small talk" are now only found in "B" pictures, a fact for which advertising men are eternally grateful. But while the conference and its attendant junketing are in progress – there is a fashion show and Kathy Kirby and Tommy Cooper in cabaret – the work of advertising's voluntary control system will be quietly ticking on.

Administering the standards of advertising practice will be the Advertising Standards Authority, the "House of Lords" of the ad world, the Code of Advertising Practice Committee and the Advertisement Investigation Department of the Advertising Association.

It was at a Brighton conference five years ago that the Advertising Standards Authority was set up, the object being "the promotion and en-

continued overleaf

H. G. Lazell, chairman of the 1966 Conference.

Lord Drumalbyn, chairman of the Advertising Standards Association.

forcement throughout the United Kingdom of the highest standards of advertising in all media so as to ensure in co-operation with all concerned that no advertising contravenes or offends against these standards, having regard *inter alia* to the British Code of Advertising Practice."

The Authority consists of 11 members, including the chairman, five experts in advertising and five independents. They are responsible for any inquiry made after a complaint has been received from just about anyone. Of course, there is always an element that will indulge in frivolous complaints but the serious complaint is given serious attention.

The authority works very closely with the CAP, the Code of Advertising Practice. This code, which first put into writing the principles the advertising business had been evolving for itself over many years, represents the minimum standards to be observed in advertising.

The comforting thing about the Code is its extreme directness in putting down what advertisers can and can't do. Having said that, the Code becomes intimately involved with all manner of subjects – superstition and appeals to fear. But "ads should not without justifiable reason play on fear," the Code states. That's nice to know.

Applying the Code

Frank exaggeration intended to amuse is permissible, testimonials must be genuine and advertisements should not contain disparaging references to another product or service. Imitation of layout or slogans should be avoided. Children come in for special care, the Code says that advertisements addressed to children should contain nothing which might result in harm, physically, mentally or morally, or which exploits their credulity.

On the thorny subject of advertising medicines and treatments, the Code is even more graphic. Long lists of cures and treatments for conditions and diseases are published, none of which are normally permitted to be advertised. It's nice to be assured that Mr and Mrs Average Briton are being protected from such devious overtures as treatment by correspondence for the promotion of sexual virility, and hypnosis.

The local GP need have no fear of losing his patients while a ban exists on advertisements for cures for some of these listed diseases – diseased ankles, fungus infection, itch or "lazy eye."

The investigators

The third in the trio of departments which administer the standards is the Advertisement Investigation Department of the Advertising Association. Mr Allan Hickman is director of Advertisement Investigation and with the help of his department they consider and investigate allegedly misleading or fraudulent claims in the field of advertising. These may come to Mr Hckman's attention from within the industry or from members of the public. It engages scientific, medical, legal and other experts on an independent basis, and advises on whether or not an advertisement is acceptable often before publication.

But it is not only the people in the office next to the Law Courts: the Department also has 36 Vigilance Officers spread over the country, who employ their expert eye perusing advertisements of every shape and form.

Recently the Advertising Association and the recognised trade directory publishers and contractors, formed a committee to investigate complaints about so-called publishers who are selling space in dubious trade directories. Although Scotland Yard's Metropolitan and City Company Fraud Squad were assisting, Mr Hickman, as chairman of the committee, rather hit the nail on the head when he said, "The advertisers themselves can perhaps do more than anyone else to stop these malpractices by refusing to hand over any money until they are satisfied as to the *bona fides* of the firms calling on them."

So these are the people who set the standards, who investigate the complaints, and who list what may and may not be advertised. What happens to the occasional "rogue" advertisement? When an advertisement is received by a newspaper, magazine, poster site owner, or other medium, it is scrutinised to see if it conforms with the contractor's own Code as well as with the Code of Advertising Practice.

A lot of advertisements are either rejected or returned for revision at this stage. In the case of television, this scrutiny is undertaken by the Indepen-

dent Television Companies Association on behalf of all the programme companies, and no advertisement is accepted for transmission by any company until it has been centrally approved.

Sanctions

If an advertisement is frankly controversial, and strong conflicting views prevail about it, it can be referred to the Advertising Standards Authority, whose decision is final and binding on all who support the voluntary control system. In the unlikely event of such a decision being flouted, or very occasionally where a publication is not in membership of any media organisation supporting the Code, the Authority has the power to expose the facts by publication. In addition, powerful sanctions could be brought to bear by the supporting bodies. The sanctions are so effective that one telephone call can mean the immediate withdrawal of an offending advertisement.

Of course, some people, usually those who sign themselves "Disgusted, Tunbridge Wells," are offended at regular intervals. The most frequent cause of complaint is sex. Advertising types have never been slow to realise that sex, in more or less any guise, can attract people.

Indeed, Donald Kanter, an American ad-man now working here, writes in the *Advertising Quarterly* on the subjects of mystery, aloofness and suggested availability: "The persuasive idea here seems to be that people of mystery are quite different from those one meets every day, and therefore, the psychology runs, the excitement of sexual interest through curiosity is aroused. In a sense the advertiser is making use of the fact that the vast majority of people from 18 to 55 mentally undress attractive strangers whom they happen to see. This quick and safe mental exercise, most psychiatrists and psychologists would agree, is a functioning safety valve for the average civilised citizen."

Apart from what "Disgusted, Tunbridge Wells" might think, Mr Kanter makes his point – sex sells. Among the thousand executives who will be making the point at Brighton that advertising sells will be the Advertising Association's president, Lord Robens, Sir Brian Bonsor of Watney Mann and Sir Edwin Leather. Chairman of the annual conference will be Beecham's Chairman, Mr H G Lazell.

New markets

Mr Lazell says: "Advertising can help improve living standards throughout the world by creating markets for the new products which will appear in ever-increasing numbers as a result of technological research. In fighting for our share of these new markets, we must look to advertising to bring the qualities of British products to the notice of potential customers in this country and throughout the world."

And to think a £600 million industry now exists because someone once observed that "advertising is necessary when more than the necessities of life are being produced."

The Advertising Association conference takes place at The Dome, Brighton (left), a town whose many attractions win it the proud title of London by the Sea. Read all about them – and how you can make the most of your visit – on the following pages.

The ad industry looks forward to a monthly BRAD

GEOFFREY A. CREW
Director
Everetts Advertising Limited

"The news that later in the year British Rate and Data is to change from alternate monthly publication to monthly is most welcome."

ALEC JOYCE
Head of Media Department
Foote Cone & Belding Limited

"I am glad to hear that BRAD is, from next September, going to be published on a monthly basis."

JOHN D. HUGHES
Media Director
Hobson Bates & Partners Ltd

"Let me just say how delighted I am to hear that British Rate and Data will in future be published monthly."

G. P. TAYLOR
Media Director
Ogilvy & Crowther Limited

"I was delighted to hear that you have finally agreed to issue BRAD on a monthly basis, with effect September of this year."

G. P. M. HOEY
Associate Director
Napper Stinton & Woolley Ltd

"The news that British Rate and Data is going monthly in September 1966 is certainly welcome at N.S.W."

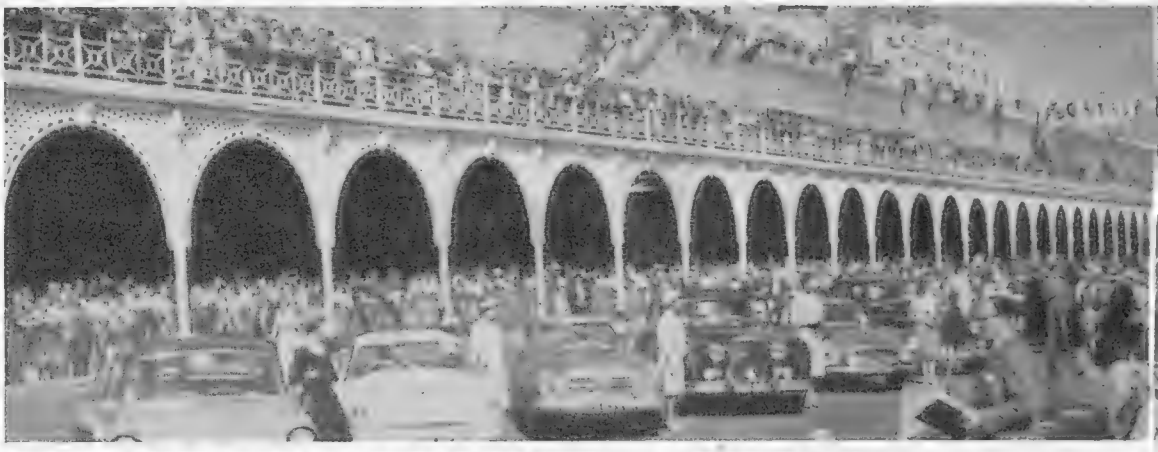
CHRISTOPHER HIGHAM
Media Director
J. Walter Thompson Company

"For people involved in day-to-day Media detail it is most welcome news that BRAD is going into monthly publication."

BRITISH RATE AND DATA

30, Old Burlington Street, London, W1. Telephone: GER 0644

"Merry Dr Brighton" Thackeray called it . . . but today it offers far more than bracing sea breezes and the doubtful benefits of drinking sea-water. Whatever the season, and whatever your purpose, Brighton is determined you shall enjoy yourself. COLIN BELL surveys the present attractions and future ambitions of Britain's most famous resort, nearly 200 years after Dr Richard Russell and the Prince Regent began the transformation of a fishing hamlet called Brighthelmstone.



It could only be Brighton – Nash's incredible Pavilion (left); a Concours d'Elegance on the front (below); and one of the many engrossing shopfronts in The Lanes (right).

LONDON BY THE SEA

"Hail Guest. We ask not what thou art,
If friend, we greet thee, hand and heart.
If stranger, such no longer be,
If foe, our love shall conquer thee."

This verse is carved on one of the twin pillars that frame the entrance to the County Borough of Brighton on the main London road. The other pillar reveals that these "pylons" were erected by public subscription on All Fools' Day, 1928, to mark the extension of Brighton's limits. The style is classic Mussolini-imperial, and like most of the road to Brighton, unmistakably a legacy of the inter-war years. It would be a mistake to think that the town itself is similarly dated: Brighton has quite clearly come to terms with the mood of the '60s, wastes no time bemoaning the disappearance of the old customers, and has shown itself remarkably competent at anticipating and attracting the new ones. The twin towns of Brighton and Hove have a permanent population of 250,000. Although they welcome six and a half million day-trippers and half a million longer term visitors every year, they simply could not make a good living out of holidays alone. Particularly if they remained, as so many lesser resorts have, convinced that one day the ordinary family would tire of the Costa Brava and come back to savour dreary boarding-houses and tawdry funfairs. Last year, visitors spent over £11 million. At least that amount is currently being invested in new projects in Brighton – to offer visitors yet more, and to attract permanent business.

Famous commuters

There is already a substantial amount of light industry in the area. There are also 5,000 "invisible exports," who commute daily between the coast and London by rail. Among them, Brighton's distinguished theatrical colony, including the Oliviers, John Clements, Dame Flora Robson, Dora Bryan (also a hotelier), Albert Finney, Norman Wisdom and the Kaye Sisters. Terence Rattigan has just put his Brighton house up for sale before leaving for the USA.

Regency stands firm

Classic Brighton – the Pavilion and all its contemporary houses arranged in handsome squares and crescents – remains untouched. Inhabited by the richer commuters, actors, stockbrokers, lawyers, Regency Brighton is, and will remain, much as it was when the Prince Regent launched it on its glittering career 160 years ago. But Victorian and early modern Brighton is being rapidly ripped down and rebuilt. From the end of the Palace Pier, looking back towards the shore, one can see six tower-cranes as well as the more orthodox attractions of Brighton Front. There are two major redevelopment schemes at present dear to the corporate heart of Brighton. The first, already under way, is the West Street development – 15 acres, to be known as the Churchill Square development, embracing a Top Rank entertainment centre, 83 shops, two pubs, 304 flats in three tower blocks. The Rank palace will offer a large ballroom, two 16-lane bowling alleys, a restaurant and an ice-rink which will double as a 4,000-seat conference hall.

The second, awaiting Government approval, is for a Marina. Brighton's success has always stemmed from an awareness of the changing face of the customer, and at the moment there is an overwhelming demand to go down to the sea in small boats. If the Marina is built it will offer deep-water moorings for about 1,700 yachts – plus a six-storey hotel, a cross-Channel car ferry, a Sports Drome, Ice Stadium, Casino, a Ski-slope

and sundry shops and car parks.

Brighton is also well on the way to becoming a major educational centre. Since the University of Sussex opened in 1961, the student population of the town has grown rapidly. By 1970 it is expected to reach 10,000 – drawn not only from the University, but from the College of Education, the College of Technology, the College of Commerce, the College of Arts & Crafts, and the Schools TV Centre. Quite a change from Roedean, whose young ladies peer down from the top of the cliffs at Rottingdean.

Connoisseurs' centre

Bucket-and-spade customers have never in fact been Brighton's staple. Long before bowling lanes, small boats, further education and roulette came along to grace the town, it attracted a far wider range of visitors than most of its seaside neighbours. Brighton beach, and the slate-cold Channel, could hardly bring the customers running unaided. Connoisseurs, if they can't live in the town, have always visited it because of the Pavilion and its splendid contents, because of Preston Manor, again filled with exquisite furniture, and, above all, to shop in The Lanes.

For antique collectors, notably of silver, glass and china, The Lanes are a labyrinth of temptation. Dozens of tiny shops are clustered together in the alleys, some offering beautifully displayed rarities at the market price, others stacked to the ceiling with all manner of junk, amid which the optimist can always hope to find a sensational bargain.

This year there are two noticeable changes – a brand-new extension, called Brighton Square, built to harmonise with the older Lanes, and a rash of boutiques. The three-year-old Leather Boutique is already in what claims to be the oldest house in Brighton. But it has been joined by half a dozen other shops specialising in the bizarre, the trendy and the mildly outrageous.

Gourmets have also had good reason to prefer Brighton to the competition. Fish suppers in this seaside resort do not mean soggy chips and alien fish, but an agonising choice between two Wheeler's and English's. In Brighton there is the splendid Mussel Inn, in Hove the Kingsway Court – in fact, there are said to be more restaurants in Brighton bearing the endorsement of one or more of the motoring or gourmet associations than in any other British town of anything like comparable size. The pubs are also in the main welcoming, clean, and offer a good average in snacks, and the Pier Hotel is the best restorative after exposure to the Channel gales.

Just as the influx of students has done much to free the bed-and-breakfast industry from its reliance on the peak holiday season, so the major enterprises of the town have chased after the Conference business. Large hotels, expensive restaurants, casinos, theatres – none of these expect their typical customers to arrive as August holiday-makers: they will be scattered around the world's most fashionable resorts. The attack on them is two-pronged: get them as part of their trade or professional conference, and get them for long weekends at off-peak periods.

This year, Brighton will be host to about 100 separate conferences, involving some

continued overleaf

EAT

FRENCH
at the "Spit and Sword"
Kingsway, Hove
Telephone 70000

SWISS
at the Swiss Restaurant
Queen's Road, Brighton
Telephone 26865

CONTINENTAL
at the Abinger
King's Road, Brighton
Telephone 28574

BARS

For Public Houses of interest visit –

King and Queen Hotel
Marlborough Place 1
Brighton

Pier Hotel
Marine Parade 1
Brighton

Abinger House
King's Road 1
Hove

Sussex Hotel
Kingsway 3
Brighton

EDLINS LIMITED
13 Marlborough Place
Brighton 1, Sussex

Kingsway Court Restaurant and Bars
Entrances in 1st and 2nd Avenues, Hove
The Premier Meeting Place for People of Distinction
* Intimate Atmosphere
* French Cuisine
* Excellent Bar Service
* Personal Supervision
* Dinner Dance Wednesdays and Fridays
* Full a la Carte and Table d'hote
TABLE RESERVATIONS
Telephone Brighton
775764, 775765, 774303

FOR A DIFFERENT KIND OF EVENING
BRIGHTON'S VICTORIAN RESTAURANT
the MUSSEL INN
64 WEST STREET, BRIGHTON
PIPING HOT FISH AND MEAT DISHES
ENTERTAINMENT NIGHTLY
JOIN IN THE OLD SONGS
FULLY LICENSED OPEN
12–3 p.m. and 6–12 midnight
YOUR HOSTS
RUTH and TONY WILLIAMS
Reservations 26854

40,000 delegates and 20,000 wives, secretaries, exhibitors and Press men. The largest hotels are, in fact, those most likely to have spare rooms in August, and most likely to be full in the autumn and early spring.

Although the town already has facilities sufficient to entertain conferences the size of the TUC and the major political parties, still more are being built. Behind the Metropole, 55,000 square feet of modern conference and exhibition accommodation is going up. The Top Rank scheme allows for convertibility to conference use, and there are half a dozen smaller projects for accommodation aimed at least in part at delegates rather than trippers.

London's propinquity has remained a relatively static factor in the selling of Brighton; losses on the charabancs having been cancelled out by gains on the cars. It has, however, probably been the basis of Brighton's peculiarly specialised reputation for illicit romance. If Blackpool is the only other resort as well-loved and well-established, Wigan is the only other one whose mere mention by a comedian can raise a laugh. No statistics exist for the number of Smiths signed in at any Brighton hotel, but the manager of one exclusive restaurant prevented our taking photographs there because, he said, "I never know who is there with some girl he shouldn't be."

For this kind of visitor – and, of course, for others whose moral integrity is unimpeachable, but for whom neither paddling nor the Pavilion fit the bill – Brighton offers a variety of sophisticated pleasures. The Metropole has a Casino, there is regular greyhound racing, horse racing, seven dine-and-dance restaurants, 10 cinemas – and, apart from the variety entertainment on the two piers, the Theatre Royal, offering a consistent programme of star names and, usually, pre-London productions. First nights at the Royal are like theatrical reunions – not only the resident actors and actresses, but car-loads of visitors down from London for the show, a meal and a good gossip.

Name your sport

Horse and dog racing are only part of the sporting attractions. Brighton & Hove Albion in the winter, and Sussex cricket in the summer, cover the traditional sports. There are also golf courses, swimming pools, tennis courts, bowling greens, athletics stadia, fishing and boating, two all-night bowling lanes, Bingo, putting, ice-skating, and at least once a week some rugged, if bleeding, hero comes tottering into town having walked from London. The local paper no longer even mentions these masochists, and the Corporation tries to discourage as many as possible on the grounds that they are risking death walking along the London to Brighton road. However, this Saturday the survivors of 2,000-odd medical student marchers will stagger in, having begun in great spirit from the Tower of London late on Friday.

As if all this were not enough, Brighton rounds out its appeal with a battery of other unusual attractions – Louis Tussaud's, a small-scale version of London's Madame Tussaud's; the aquarium and its attached Motor Museum; Volk's Railway, Britain's first electric railway running from the Palace Pier to Black Rock; seven miles of front; and easy access to the attractions of Sussex. It does, however, have parking meters, and although the average annual sunshine runs at about 1,650 hours, the rainfall has been as much as 35 inches. For swimmers, the five swimming pools are strongly recommended over the dubious charms of the sea.

HOW TO MAKE THE MOST OF YOUR VISIT

PLACES AND THINGS TO SEE

The Royal Pavilion. Not easily mistaken for anything else. Mixture of Henry Holland, 1787, and John Nash, 1815. Nash introduced the Mogul Palace motif. Packed with potential trends.

Preston Manor. In Preston Park on the London Road. Rebuilt 1739; authentic furnishings.

Brighton Art Gallery & Museum. Fills an idle hour. Church Street.

Booth Bird Museum. Dyke Road. No jokes, please.

The Lanes. Tangle of alleys bounded by North Street, Old Steine, King's Road and West Street. Perhaps the best browse in Britain.

Motor Museum. If you want to see over 200 veteran cars, it's next to the Aquarium on the Front.

Devil's Dyke. 693 feet above sea-level, five miles from Brighton.

Palace Pier and West Pier. You could hardly go to Brighton and not go on at least one pier. If you cannot find them, make it an early night tonight.

THINGS TO WATCH

Cricket. Sussex v Glamorgan, County Ground, Hove, Wednesday 4 May to Saturday 6 May.

Greyhound Racing. Nevill Road, Hove, Wednesday 4 May, 7.30 pm.

Theatre Royal (Telephone: 28488). John Hanson in *When You're Young*; new musical, until 6 May.

FILMS

ABC Brighton. *Alfie* and *Face Of A Stranger*, 28 April to 4 May.

Morgan – A Suitable Case For Treatment and *The Spy Killers*, 5 May to 11 May.

ABC Hove. *Alfie* and *Face Of A Stranger*, 28 April to 4 May.

Academy. *Life At The Top*, 1 May to Saturday 7 May.

ACE Brighton. *The Great St Trinian's Train Robbery* and *Torpedo Bay*. Opens 2 May.

Astoria. *Battle Of The Bulge* continuing.

Continental. *Peter and Pabla* and *Through A Glass Darkly*, 1 May to Saturday 7 May.

Curzon. *The Amorous Adventures of Moll Flanders* and *Young Fury*. Sunday 1 May to Saturday 7 May.

Duke of York's. *Devil of Darkness* and *This Shocking World*, Wednesday 4 May, Thursday 5 May, Saturday 7 May. Tuesday and Friday, Bingo, 8 pm.

Embassy. *The Victors*, Sunday 1 May to Wednesday 4 May. *The Chalk Garden*, Thursday 5 May to Saturday 7 May.

Odeon Brighton. *Ride Beyond Vengeance* and *That Man From Istanbul*, Thursday 28 April to Thursday 5 May.

Prince's Film Theatre. *Dear John* continuing.

Regent. *The Sound Of Music* continuing, 2.30 pm, 7.30 pm.

GAMES TO PLAY

Bowls. There are 30 bowling greens (plus four indoor rinks, at the King Alfred sports centre). Check with Parks Dept for bookings. Telephone 775400.

Bowling. At the King Alfred and at Top Rank, both in Hove. More on the way.

Croquet. Western Lawns, Hove.

Golf. There are three municipal full-length courses and three private clubs. They are, respectively: Dyke, Hollingbury Park and Waterhall; and East Brighton, Brighton & Hove, and West Hove Golf Clubs. There is also a Golf-o-Tron, or simulator, at the King Alfred.

Putting. East of West Pier, West of West Pier, East Brighton Park, Rottingdean, Hove Park, King Alfred, and Hove Lagoon.

Pitch and Putt. At Rottingdean, Saltdean, Roedean (all 18 holes) and nine-holers at Roedean again, and the Hove Lawns.

Squash. At Brighton Sports Arena.

Swimming. Excluding the sea, there are three open-air pools, at Black Rock, Saltdean and Rottingdean; and two indoor, at North Road and the King Alfred.

Tennis. There are over 100 courts, spread among the 27 parks. Suggest telephoning the Parks Dept at 775400.

Fishing. Boats, bait and tackle are rentable along the front and on the piers.

Blackjack, Roulette, Chemin-de-Fer. Metropole Casino Club – quarter's membership one guinea.

General Training. Running, jumping and standing still available at Brighton Sports Arena and at King Alfred, which also has foam and medicated bathing facilities, plus a car-wash. Make a double date – you and the car.

* * *

Further details available from Entertainments Department, Royal York Buildings. Telephone: 29801.

Pictu re by Michael Joseph

THE STORY OF A ROYAL PORTRAIT

Feliks Topolski is pictured above at his home in Regent's Park, surrounded by sketches from which he painted his latest and potentially most controversial work. It is of Prince Philip, and on the following pages you can see the first reproduction of the painting. Here, HUGH BLACKWELL discusses Topolski and his Royal portrait.

Feliks Topolski's associations with the Royal Family go back as far as the early fifties. They know and appreciate his work for what it is – bold, truthful and relatively modern. His 64-foot-long mural of the Coronation procession, the first major break with the formalism associated with Royal art, decorates a gallery in Buckingham Palace leading to the State rooms. When it was arranged about two years ago that Topolski would paint a major portrait of Prince Philip, it was understood that the result would not be in the tradition of past Royal portraits, many of which have merely been formalised feature treatments of the subject in bulky and unbecoming robes. The accent was to be on the man rather than majesty.

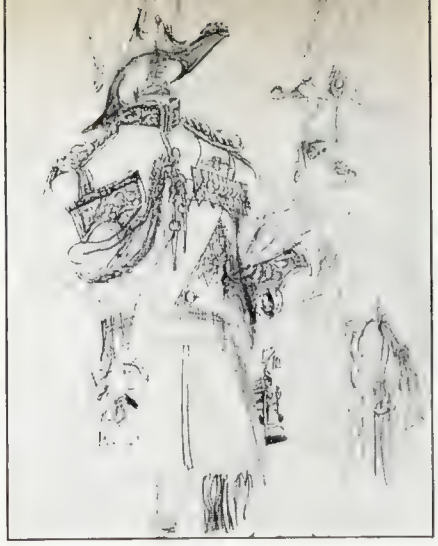
"The idea of an equestrian portrait was a difficult one to conceive and a real challenge to a modern painter like myself," says Topolski. Most monarchs have had less mobile thrones. It took Topolski over a year to build the picture into the unusual and very arresting portrait that it indisputably is. He did thousands of sketches of Prince Philip, in his studio under one of the arches of Hungerford Bridge and during Prince Philip's polo practice sessions at Windsor Park, and drew from his many previous sketches and paintings of

continued on page 36

THE STORY OF A ROYAL PORTRAIT

RIDING INTO THE FUTURE

Prince Philip, in Field-Marshal's uniform, seems to be riding an unruly thoroughbred through the 20th century with the straight back and the set face of someone who knows exactly where he is going. With his sword hung from the saddle, medals hanging over his heart, wearing a ceremonial plume that streams at speed like a flare against blue skies, Prince Philip seems to be riding into the future. The horse with its Royal rider struts, trots, or stampedes (to choice) across the canvas, the horse a knitted whirl of movement and rhythms. The focus of the picture, which now hangs in Windsor Castle, is Prince Philip's face; from blurred ranks of infantry, desolated turrets and the lines of the horse's legs, one's eye is tumbled inwards on this face. As in real life, his unmistakable figure draws all eyes, and he looks back with an expression, so well set from his continual isolation and attention, that it is almost belligerent; arrogant features, hauteur, but a wary eye, a troubled awareness.



THE STORY OF A ROYAL PORTRAIT

Continued from Page 33

Royal ceremony for the colour and "flamboyance" he felt the portrait needed. The final picture he painted in his Nash-built Regency house in Hanover Terrace, Regent's Park – incidentally, Crown property. It is 12 feet high and nine feet wide; a remarkable Royal portrait, an accurate and exciting composition, sumptuous, forceful and exotic.

Prince Philip is pleased with the final portrait and it now hangs in Windsor Castle, a colourful and vital contrast to its many sombre predecessors.

Feliks Topolski is one of those fortunate people from whom flows a strong and continuous force of creativity; the beauty that seethes continually in his mind is channelled through his fingers to a brush that spills it out in bold shapes and colours and conceptions-on-canvas unlike any other painter. The individuality of his technique bears witness to a strong intellect but the breadth and scale and depths of his imagination and the themes of his works place him beside the great chroniclers and draughtsmen of the Renaissance, craftsmen-artists who create history when they put their brush to a canvas in earnest.

WHAT ELEGANT PEOPLE ARE WEARING

GINNY MEJIA (left) wearing a long black velvet skirt with its own top – they can be worn separately – which Delatour brought over from their Paris shop for her. The collar and cuffs are white organza. **ANNE TYRRELL** (above), dress designer for John Marks, wearing a quilted coat and matching skirt that she designed herself for the current range.

WHAT ELEGANT PEOPLE ARE WEARING

LANA MORRIS (below) who will be appearing in the BBC TV serial of *The Forsythe Saga*, wearing a white crushed leather coat and matching hat from Maxine Leighton.

SIMONE LIGHTMAN (below), fashion PRO, wearing a navy-and-white check tweed coat and skirt from the Jaeger Spring Collection. Hair by Rene.

ROTRAUT WEINBERG (below), in a beautifully cut greeny/grey wool dress, made for her by Carradi. She is managing director of the London Porcelain Company.

VIVIENNE MARTIN (above), who plays Kate, the strike leader in *The Matchgirls* at thd Globe, photographed in her flat wearing a blue, brown and beige check wrap-over skirt with matching blue reversible cape with frog fastening and deerstalker by Weatherall.

MRS JACK AARON (above), wife of the President of Sherry-Lehmann Inc of New York, in London for a short holiday, wearing a navy and white herringbone tweed suit, a Chanel copy that she bought from T Jones, New York.

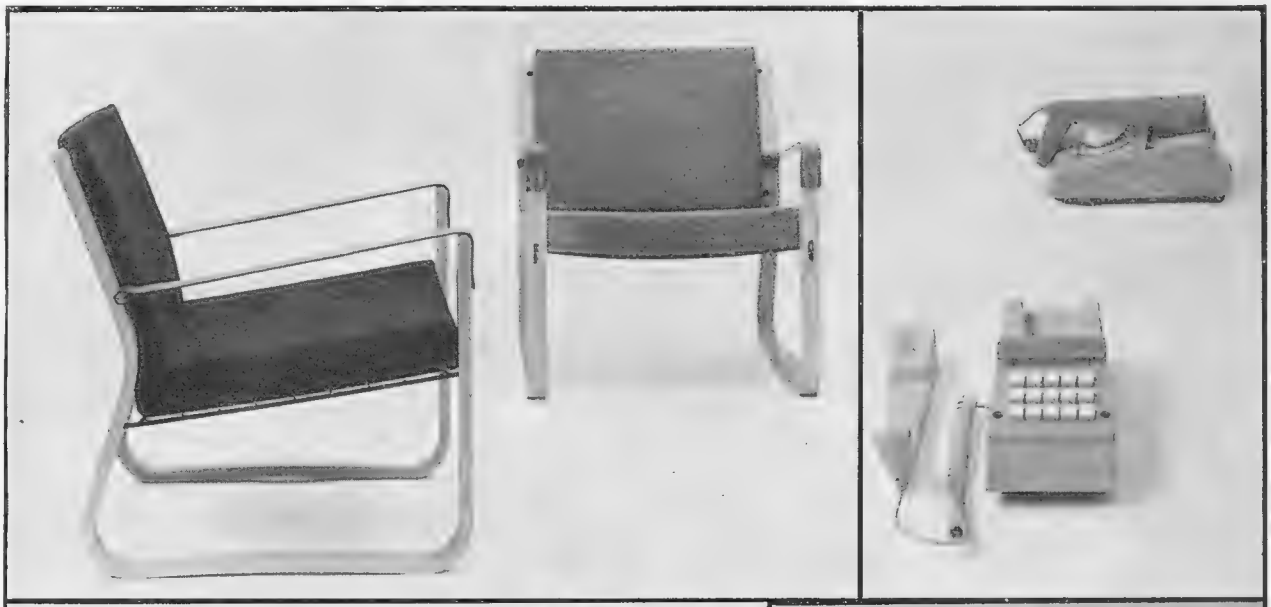
MADAME SOLPRAY (below) from Hardy Amies, wearing a white faille and satin coat by Hardy Amies. Hairstyle by Joseph at Rene. Jewellery by Hardy Amies. **MRS MARION AARON** (left) wearing a taupe and cream herringbone tweed coat with matching skirt, a Chanel copy from T Jones, New York

BIRUTA STEWART-URE (above) photographed in Biba's, wearing a navy blue linen coat, with off-white collar and cuffs, which has its own matching skirt – from Biba's. Her sister runs the shop, and called it after Biruta – Biba is her nickname.

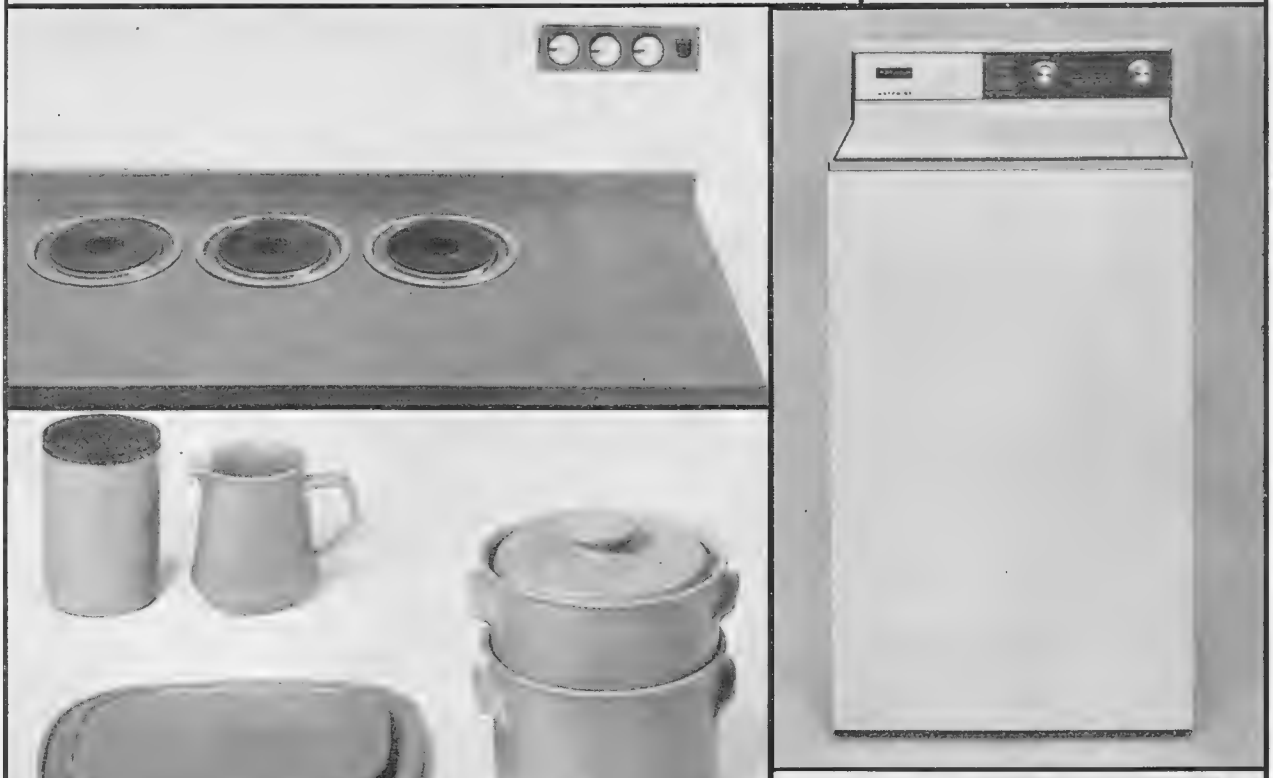
TOP FOR DESIGN - 1966

Details of the Design Centre Awards for 1966 are out this week. Prince Philip was presenting certificates to manufacturers of the 11 award-winning products, together with his Prize for Elegant Design, this year won by Andrew Grima for his work in raising the international reputation of modern British jewellery. This is the 10th year of the awards, which are given on value for money, appearance, suitability of purpose, and quality; and as well as being an illustration of good and up-to-date design, these award winners (pictured below by the Council for Industrial Design) also seem to reflect the kind of life the ideal 1966 girl leads, writes ANGELA INCE.

RIGHT: Easy chair by Race Furniture Ltd; laminated beech with aniline dyed leather arms, and a seat and back of nylon-coated steel mesh. A knock-down chair that can be put together without tools. FAR RIGHT: Deltaphone telephone and Deltaline push-button internal telephone; available in grey and white, olive green and grey, or dark blue and light blue. Deltaphone has a volume control for the calling signal. Made by Standard Telephones & Cables.

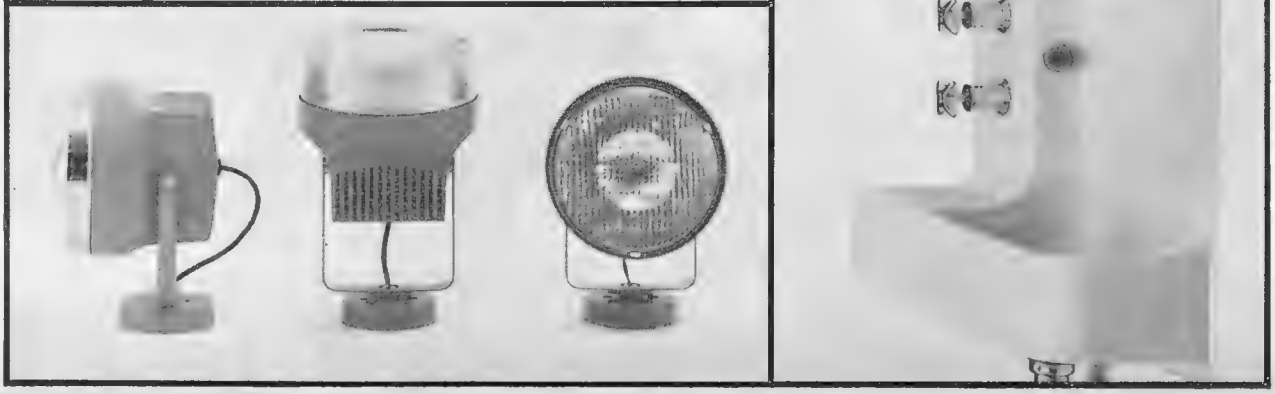


RIGHT: Credaplan individual quick discs by Simplex Electric, can be fitted into working surfaces; the control box is available with up to four controls and a neon warning light. FAR RIGHT: Washing machine by Hotpoint has controls for full/half load and fast or slow spin. It will take 10lb of clothes, dry weight, and 15 gallons of water.



RIGHT: Oven and table ware by Govancraft Potteries; in stoneware clay with ceramic glaze in a choice of three colours, and teak stoppers.

RIGHT: Display lighting by Rotaflex Manufacturing Ltd, available in grey or white, and as a wall/ ceiling model, or portable. FAR RIGHT: Hand-rinse basin by Twyfords Ltd. Made of vitreous china in white or a choice of 5 colours; can have a left- or right-hand bowl, and incorporates a toilet roll holder beneath the soap dish.



HOW TO GET THINGS DONE IN A HURRY

People are always anxious to know where they can get things done quickly. While-U-Wait is now conveniently, becoming the slogan of more and more firms in London who offer some sort of immediate repair or helpful service. There's a salon in the West End where you might even be able to reduce your measurements while you wait – or rather while you relax on a couch and let a machine do intensive exercising for you. SHEILA FITZJONES provides this guide to some of London's speediest services.

Slimming: At Slendertone Ltd, 12 Baker Street, W1 (HUN 4987). Here I lost three-tenths of an inch round my waist after half an hour's session with their electronic muscle exerciser (muscles contract and relax rhythmically 40 times a minute and a 30-minute session equals 1,000 push-ups). In fact, model girls are snapping up the machines (from 49 guineas – hire purchase terms available) and use them to get into quick shape for a photographic session after a calorie-binge lunch.

You can see these machines working at the Salon and have a free demonstration – or a course of six instant-slimming sessions for 9 guineas and possibly lose about two inches from whatever part of your anatomy you want to reduce.

Hair-grooming: Some hairdressers will give you a quick comb-out if they are not too busy, even if you didn't have your hair set at their salon: Peter Robinson's in the Strand charge 4s for a comb-out (or 7s 6d with heated rollers) . . . avoid lunchtimes and Fridays when they are busiest. Leon Sandler's Miss Knightsbridge Saloon at 15 Brompton Road give comb-outs to non-clients – charge 5s 6d. Richard Conways Ginger Group at Raphael Street, SW7, charge from 7s 6d.

Cooked meals: Home meal Delivery Service, 50 Pembroke Road, W8 (EMP 5121) will get a three-course meal round to your home within one hour of telephoning (luncheon deliveries 12-3, dinners 6.15-11). Minimum order 27s 6d. If you live within a two-mile radius of Knightsbridge try Dial-a-Meal (KNI 9111), who can deliver hot food within half to threequarters of an hour. Three-course special dinner costs 12s a head.

Laundries: Those in or near Central London operating a special same-day express service include: St Mary's Laundry (Reigate) Ltd, 18 Duncombe Road, N19 (ARC 2914); Johanna Dearlove Laundry, 148 Granville Road, Childs Hill, NW2 (SPE 0047); and London & Provincial Laundries, 253 Kilburn Lane, W10 (MAC 5474). Express Hand Laundry, 168 Earls Court Road, SW5 (FRO 2345) will collect and deliver in the same day from West End, SW1, 3, 5, 7 and 10, and W1, 2 and 8. People outside these areas can send articles by taxi and they will be returned the same day. Extra charge is 25 per cent. for 24-hour service, 50 per cent. for same-day service.

Dry Cleaning – also minor repairs – are undertaken by several central branches of Sketchleys, who provide dressing-rooms, dressing-gowns and magazines while the clothes you are wearing can be emergency dry-cleaned, sponged and pressed or have minor emergency repairs done to them. Branches offering this service are those at King's Road, Chelsea, Marylebone High Street, Sloane Street, Queensway, Holland Park, Earls Court Road, and Notting Hill Gate.

New Heels: Most shoe-repairers will now do ordinary heeling while you wait. Selfridges fix new heels on the spot, 15s 6d to 19s 6d. Many branches of Woolworths will also do so, including two main branches in Oxford Street, the Victoria, Strand, Cheapside and Edgware Road branches.

Keys & Handbags: Selfridges can cut keys while you wait and also do instant handbag handle repairs (leather or plastic).

Express Parcels: If you hand in a parcel at any post office between 9 and 5 you can ask to have it delivered by an express messenger at a cost of 3s a mile (for list of offices with special messengers, phone MON 9876). Or you can telephone your local post office for a messenger to collect the parcel from your home – cost for collection is 1s.

Camera Repairs: Best and quickest service probably at Bowens, 9 Gerrard Street, W1 (GER 6419). They will test the camera while you wait and can often make adjustments and do minor repairs in a few hours – or in 48 hours for more complicated repairs as long as spare parts aren't required, in which case they are in the hands of the manufacturers. Open from 8-6, Mondays to Fridays.

Five-minute Car Washes: At Lex Garage, 28 Wellington Road, NW8 (near Lord's cricket ground); St George's Garage, 250 Brompton Road, SW7 (9.0-6 and Sundays 9-1); Abbey Garage, Abbey Gardens, NW8; Imperial Engineering (Clapham), Grafton Square, SW4; Lowood Garage, King's Avenue, SW4; Modern Motors, Queensdown Road, SW8; Salisbury Hall Garage, North Circular Road, Chingford, E4; and St Helena Service Station, Rotherhithe New Road, SE16. There are do-it-yourself car wash facilities at Blue Star Garage, Chalk Farm Road, where for 2s 6d you can use their hot-water-plus-detergent power spray.

Immediate Car Spares: For most makes, from Stockwell Motor Spares, 226 Clapham Road, SW8 (REL 6420). Open 9-midnight, Sundays 9-6.

French: If you want to speak French fluently in six weeks, best place to learn in London is at the Language Laboratory Department of the City of Westminster College. Six-weeks' intensive course using tape-recordings, etc, costs £5 10s. Lessons on Mondays-Fridays from 9.30-4.30. If you have basic French already, you should be able to speak fairly fluently at the end of this time. Even if you are a complete beginner, you'll probably be dreaming in French at the end of the six weeks. Few vacancies left for course starting 6 June. Apply to the Secretary, City of Westminster College, Francis House, Francis Street, Victoria SW1 (VIC 4877). You can also learn other languages here, but no vacancies now until September.

Spectacles: Hamblin Ltd, 15 Wigmore Street, W1 (LAN 4343), have a workroom in the West End and can do many repairs on frames while you wait. They can also replace a broken lens in an hour or so as long as the prescription is not too complicated. They will lend you spectacles as near as possible to your own prescription if you break your own.

Tennis Rackets: Leslie Cotes, 11 Northington Street, WC1 (HOL 9704), will mend broken strings while you wait, and will do a complete re-string in a couple of hours. Open 12-6. Closed Saturdays.

Pens and Pencils: Penfriend, 7-8 Newbury Street, EC1 (rear of London Salvage Corps Building in Aldersgate Street) (MON 6542), will repair any make of pen or mechanical pencil while you wait. Open 8.30-5 weekdays.

Lighters: On-the-spot service for repairs of any make of cigarette lighter (British or foreign) at Parlons, 313 Whitechapel Road, E1 (BIS 8098). Open 7.30-6.30 Mondays to Saturdays.

Typewriters: Metyclean, 150 Fleet Street, EC4, 137 Cheapside, EC2, 137 Strand, WC2, and 131a Victoria Street, SW1, will do minor repairs while you wait and more complicated repairs very quickly. Open weekdays 8-6, Sats 8-1.

Dentures: Dental Repairs, 15 Churton Street, SW1 (VIC 7897), will do repairs on the spot wherever possible, and can usually let you have your teeth back within the hour if the damage is not too complicated. Open 9-7, Saturdays 9-6.

Underwater spear-guns, ball-bearing operated reels – and even anglers' umbrellas in mid-blue. There will be a greater variety of high-powered equipment on view than ever before when the National Angling Show opens at Olympia, writes J ROGER BAKER, who discovers many unexpected opportunities for London's fishermen.

FISHING IS GETTING SO SOPHISTICATED

FIGURES vary, but it seems there are between two and three million anglers in Britain – and this must account for the biggest single section of active sportsmen. The spell of fishing is impossible to define, and, in some cases, even to locate. Fishermen become inarticulate when asked to explain their motives.

Seeking and eating

The trouble probably stems from the fact that those of us who are immune to the sporting aspects of angling regard fish strictly as food – like the wife who, when her husband returns from a session, asks "What have you caught?" rather than the more sensitive "What sport did you have?" But that's where it all started. Man learned to fish in order to vary his diet and for this reason it must rank as one of the world's oldest sports.

The word *angler* derives from the Indo-European root *ank*, meaning *bend* – that is, the actual hook used. In the Middle Ages fish was an important part of the catering resources and cooks did whizzy things with it, adding clowes, gyngere, oynonys and other goodies. Monasteries kept their own stew ponds stocked with perch, tench, pike and carp for the table.

Its elevation to a sport must have come one splendid day when some fellow realised that there was potentially more fun in the seeking than in the eating. Later, much later, Izaak Walton made his potent contribution to literature and sport with *The Compleat Angler*, immortalising the River Lea and earning the thanks of every subsequent angler.

To the compleat outsider, the National Angling Show – which opens at Olympia this week – comes as a revelation. Fishing is shown to be a most sophisticated sport with incredible ramifications. It is the biggest show of its kind yet organised and on view will be thousands of British-made rods, reels and accessories, and other displays of fishing tackle and equipment from all over the world. Fly-tying materials being used in demonstrations will include plumages collected from many countries; silks, tinsels, furs, hairs and special varnishes.

Edward Oliver, 29, is a Hertfordshire craftsman who makes hand-made fishing rods to customers' own specifications. He will be explaining some of his rod-making processes at the National Angling Show at Olympia.

Apart from reels, hooks, sea reels, combination pier and boat rods, spinning rods, rods for youngsters, underwater spear guns, ball-bearing fixed-spool reels, spoon baits, glass spinning rods, fly reels, nets, gaffs, tailers, linewinders, bite indicators, keepnets, floats, hooks, camping equipment and clothing, there will be a new colour in anglers' umbrellas – mid-blue.

Timing device

This is refreshing news since the idea that anglers, though surrounded by a welter of high-powered equipment, have time to consider the smart shade for their umbrella indicates that human vanity lurks somewhere. This question of colour is not all vanity. Experts advise anglers to choose dark clothing – browns or greens – to fit in as nearly as possible with the colours of the countryside. Fish are sensitive to bright colours as well as to noises. So the angler thrusting his way gaily through the rushes in a bright yellow sweater can expect a fruitless day.

Centre of attraction at the show is an indoor casting pool, the biggest of its kind ever constructed in this country. It will be used for casting tuition, competitions and tackle demonstrations. For those who want to know precisely how long it takes them to react to a bite can measure their response on a Strike Reaction Timer. This operates electronically and to a 100th of a second. A timing device records the angler's response to the sudden disappearing of a float (indicating a bite) on a screen.

And for anglers who are so thrilled with their catch that they want to preserve it for ever, the Taxidermy Centre will have a stand to show how fish can be given that just-caught look, sit in a glass case and become a loved one. The Centre publishes a course on taxidermy, which seems to promise a few nasty nights in various kitchens.

Contrary to superficial appearances, Londoners are particularly well-equipped for fishing facilities. In many ways they are better off than anglers living in the industrial North and Midlands, who frequently travel up to 100 miles for a Sunday's fishing. The most accessible spot is the Serpentine in Hyde Park, part of which is available for fishing.

How eels get into London's rivers and ponds is a vexed question, as they rush off to the south-west Atlantic to spawn. Highgate Ponds on Hampstead Heath are fished early in the morning or late evening; tench, pike, roach and bream are found there.

Anglers have to contend with various hazards when fishing in these accessible waters – notably people boating, swimming occasionally and sailing model boats. At popular spots like Hampton Court sightseers can upset one's concentration.

Today's compleat angler is certainly a well-looked-after sportsman who can call on modern materials, methods, even electronics, to serve him. But it seems the basic call of angling can be equally satisfied with the bent pin and jam-jar of childhood.

The National Angling Show (sponsored by *The People* newspaper), Empire Hall, Olympia. Friday, 6 May – Wednesday, 11 May (not Sunday, 8 May). 12 noon – 9.30 pm daily (6 May from 3 pm, 7 May from 10 am). Adults: 4s. Children (under 14) 2s.

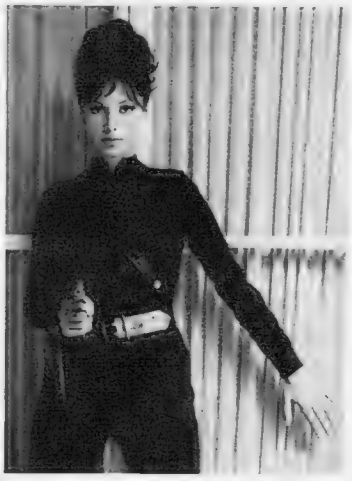
THE WEEK AHEAD

BOOKS

Marguerite Steen's autobiography, *Looking Glass*, Book Society Alternative Choice for May, is published this week by Longmans. She was a close friend of Ellen Terry. Also this week: Marc Peyre's story of an unknown prisoner, *The Captive of Zour*, described by Lawrence Durrell in his preface as "a metaphysical whodunit," a study of *The Warship in History* by Philip Cowburn, a study of air power in Britain today, *The Broken Wing*, by David Divine, and some forthright, down-to-earth views on the teaching of English from Sydney Bolt in his book *The Right Response*. More about Bolt and the new books on page 50

GALLERIES

Summer is i-cumen in, paintings are going up on park railings, amateurs of the world are uniting and the Royal Academy Summer Exhibition is opening. Chaos may seem to abound but a certain amount of order and sequence is given to the London art scene on our galleries pages. The wooden Austrian six inches high putti *(above)* is not gambolling by the Serpentine, but visible at the Arcade Gallery.



FILMS

Partial eclipse this week as *Modesty Blaise* moves into Leicester Square and deflects the limelight from the attendant galaxy of spy films. At the Odeon on 5 May the charity première presents Monica Vitti in her first English-speaking role. Peter Donnell sketched his adventuress heroine in 1932 before Vitti was born, but the resemblance is uncanny (see *above*). Terence Stamp is the faithful Willie Garvin and Dirk Bogarde the mastermind criminal Gabriel. Review on page 46 . . . Tongue in cheek espionage from Tony Randall as *Our Man in Marrakesh* (New Victoria) and James Garner who decides that, through mistaken identity in a spy-crazed world, *A Man Could Get Killed* (Leicester Square Theatre). Indeed he could: with a woman's help. The woman is Melina Mercouri . . . *Fists in the Pocket* at the Academy Two introduces a remarkable new directorial talent, that of Marco Bellochio. More about these films and everything else in the West End on page 47. Provincial cinema guide on page 48 and 49

THEATRE

Vanessa Redgrave returns to the London stage this week in a dramatisation of Muriel Spark's novel *The Prime of Miss Jean Brodie*. This is the second of Miss Spark's novels to be dramatised (the first was *Memento Mori*, done at the Nottingham Playhouse). Her vivid, crisp dialogue transfers excellently to the stage; it is idiosyncratic and seething with undertones. Miss Brodie is a schoolmistress who exerts an influence on certain girls at the school, raising their loyalties to fever pitch. Variety-lovers will be pleased to see that the London Palladium's summer show begins this week as well. Harry Secombe is the main attraction, with Jimmy Tarbuck, Anita Harris, Russ Conway, Thora Hird and Freddie Frinton. Theatre programmes and reviews on page 44

MUSIC

Few productions of opera have lighting so brilliant that you can read your programme quite comfortably during the performance. But you can if you go to see *Der Rosenkavalier* at Covent Garden, which last week enjoyed a revival by Italian producer Luchino Visconti. And what did audiences see? In the opinion of Richard Last (on page 51) they saw stark symbolism for high romantic pieces, and sets that congested instead of lubricating the action. . . . When Ashton's *Monotones pas de trois* was released before balletgoers at Covent Garden in March 1965 it became an immediate success. Ashton has now added another *pas de trois*, and this was given its first performance by the Royal Ballet last week (Ian Woodward's review: page 45) . . . more about music, ballet and opera on page 51

DISCS

Françoise Hardy Sings In English is the title of the new LP on Pye. It includes numbers such as *Just Call And I'll Be There* and *All Over The World*, and many of her own compositions. Françoise *(below)* is also releasing one of the numbers on this LP as a single – *This Little Heart*. She is at present rehearsing for a film in France. A new LP called *Dionne Warwick in Paris* in which she sings one number called *Oh Yeah Yeah Yeah* with Sacha Distel. *Choice! The Best Of The Ramsey Lewis Trio*, a really terrific LP on which you will find some fabulous tracks such as *Memphis In June* and *C C Rider*. These discs are to be released on 6 May. Barry Fantoni chooses his favourite LPs on page 58

Theatre	44, 45
Ballet	45
Films	46, 47, 48, 49
Books	50
Music	51
Galleries	52, 53
Salerooms	53
Good Eating	54, 55
Good Drinking	56
Night Life	57
Discs	58
Television	59
Sport	60
Miscellany	61
Property	62

THEATRE

FIRST FIVE: 1 Man & Superman. 2 An Ideal Husband. 3 You Never Can Tell. 4 How's the World . . . Treating You? 5 Hello Dolly!

On the Level is the latest, and most cold-blooded attempt to cash in on the Cult of the Young. As in *Passion Flower Hotel*, we are shown teenagers involved in something usually regarded as an adult preoccupation: then it was sex, this time it is the theft and subsequent broadcasting of GCE papers, before the exams. The plot, as such, is original, logically expounded and indicates, fairly convincingly, how such a scandal would progress.

The execution, however, is a different matter. Writer Ronald Millar has created no character of any substance and no situation of any interest, preferring to find endless opportunities for some member of the cast or other to perform a totally irrelevant revue-type solo turn. Sometimes one feels one is witnessing an audition; as when a likely lass called Sheila White, or a likely lad called Bernard Sharpe do their party pieces. There is a stunningly fatuous dream-ballet, and the other production numbers, though fast, noisy, energetic and impeccably drilled, are apparently identical.

Wendy Craig to feature in a new Giles Cooper play, "Happy Family," at the Hampstead Theatre Club.

Ron Grainer's music disappointed me greatly. The through-composed numbers in *Robert & Elizabeth* seemed to indicate that this country had at last got someone to take the musical seriously. But here we are, back to ternary form, and deadly with it. Some of the orchestrations showed the expected invention, as in *A Very Good Friend* and *Peaceful* (this last possibly the best number in the show though completely independent of the story). But the greatest flaw is that, though the musical purports to be about the swinging dollies and lads about town, no number in the score approaches the quality of any song that has been in the hit parade for the last four years.

On the Level is, on the credit side, possibly the best stage-managed and most efficiently mounted show on just now. The projected sets are enchanting and the scene changes managed with great suavity. The clothes (very mod) are really groovy and a tentative toying with electronic sounds at the opening indicates really stupendous possibilities that are ignored in this show, but should be explored. A song for the parents, *Bring back the War*, again a revue number, is amusing, nicely put across, and makes a moral point – the only moral point in the show.

J roger baker

Mona Washbourne and Michael Crawford in "The Anniversary" at the Duke of York's.

WEST END

openings

Th 5 May: **THE PRIME OF MISS JEAN BRODIE.** Wyndham's Theatre, Charing Cross Road (TEM 3028). Adapted from the novel by Muriel Spark. Dir: Peter Wood. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 7.30. Cont: 8.0. W Mat: 3.0. Sat: 5.45, 8.30

F 6 May: **LONDON LAUGHS.** London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbitt. Cast: Harry Secombe, Jimmy Tarbuck, Thora Hird and Freddy Frinton, Russ Conway, Anita Harris. 6.15, 8.45. Sat Mat: 2.40

M 9 May: **THE IDIOT.** Aldwych Theatre, Aldwych, WC2 (TEM 6404). Author: Feodor Dostoievsky. Dir: Georgi Tovstonogov. Cast: Leningrad Gorki Theatre with Innokenti Smoktunovsky. 7.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gordon, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

THE ANNIVERSARY, Duke of York's, St Martin's Lane, WC2 (TEM 5122) Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Cast: Michael Crawford, Sheila Hancock, Jack Hedley, June Ritchie, Mona Washbourne, James Cossins. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45), 8.30 (ends 10.45). W: 3.0. Opened 20 Apr 1966

ARSENIC & OLD LACE, Vaudeville, Strand. WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas. Kurt Kasznav, Joan Sterndale Bennet. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10): W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author. Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964. Ends 21 May

COME INTO THE GARDEN MAUD and **SHADOWS OF THE EVENING,** Queens, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Cast: Noël Coward, Lilli Palmer, Irene Worth. T: 8.0. Th: 2.30 & 8.0. F: 8.0. Sat: 2.30 & 8.0. Opened 25 Apr 1966

A FRIEND INDEED, Cambridge, Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Cast: David Tomlinson, David Hutcheson, Jane Baxter, Elizabeth Sellars. 8.0. Th: 2.45, 8.0. Sat: 6.0, 8.30. Opened 27 Apr 1966

FUNNY GIRL, Prince of Wales, Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Isobel Lennart. Dir: Lawrence Kasha. Cast: Barbra Streisand, Michael Craig. 8.0 (ends 10.30). Sat 3.0 (ends 5.20). Opened 13 Apr 1966

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir: and choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient music seen in a dozen years. Cast: Mary Martin, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Comedy, Panton Street, SW1 (WHI 2578). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends

10.15). W & Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. Fin de siècle morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

THE KILLING OF SISTER GEORGE, St Martins, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

MAN & SUPERMAN, Garrick Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Sian Phillips, June Thorburn, John Robinson, Marie Löhr, Terence Rigby. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MISER & THE IMAGINARY INVALID, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Molière. Dir: Julius Gellner. Cast: The Miser, Duncan Macraw. The Imaginary Invalid, Bernard Miles. 6.0 (ends 8.20); 8.40 (ends 11.0) (not Mon). Opened 20 Apr 1966. Ends 28 May

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg. Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

ON THE LEVEL, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Ronald Millar. Music by Ron Grainer. Dir: Wendy Toye. Cast: Barrie Ingham, Angela Richards, Garry Bond. 7.45 (ends 10.20). Wed and Sat mat: 2.45 (ends 5.20). Opened T 19 Apr

ON THE WAGON, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Dir: Julius Gellner. Cast: Bernard Miles. Mon only: 9.0 (ends 11.0). Opened 6 Jan 1966

THE OWL & THE PUSSY CAT, Criterion, Piccadilly Circus, W1 (WHI 3216). Author: Bill Manhoff. Dir: Shirley Butler. Pretty girl versus intellectual man. Cast: Diana Sands, Anton Rodgers. 8.15 (ends 11.0). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Th: 3.0 (ends 5.15). Opened 2 Mar 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). M 11 Apr, Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct, 1965

SONG AT TWILIGHT, Queens, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivienne Matalon. Cast: Noël Coward, Lilli Palmer, Irene Worth. M & W 8.0. Opened 14 Apr 1966

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

REPERTORY

ALDWYCH THEATRE, Aldwych, WC2 (TEM 6404). *(Simultaneous translation of foreign plays is installed for this World Theatre Season)*
Th 5-Sat 7 May: CRIME & PUNISHMENT by Feodor Dostoievsky. Dir: Adam Hanuszkiewicz. Cast: Polish Popular Theatre. 7.30. Sat Mat: 2.30
M 9 May: See West End Openings
T 10, W 11 May: THE IDIOT by Feodor Dostoievsky. Dir: Georgi Tovstonogov. Cast: Leningrad Gorki Theatre with Innokenti Smoktunovsky. 7.30. Wed Mat: 2.30

ENGLISH STAGE COMPANY, Royal Court, Sloane Square, SW1 (SLO 1745). Th 5 and W 11 May: THE VOYSEY INHERITANCE by Harley Granville Barker. Dir: Jane Howell. Cast: Sebastian Shaw, Gwen Nelson, Brian Smith, Avril Elgar, Jeffrey Wickham. 7.30 (ends 10.35)
F 6-T 10 May: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. 7.30 (ends 10.30). Sat Mat: 3.0 (ends 6.0)

NATIONAL THEATRE, Old Vic, Waterloo, SE1 (WAT 7616). Th 5 May: JUNO & THE PAYCOCK by Sean O'Casey. Dir: Laurence Olivier. Cast: Colin Blakeley, Frank Finlay, Caroline John, Ronald Pickup, Joyce Redman, Madge Ryan. 7.30
F 6 May: OTHELLO by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, Maggie Smith, John Stride. 7.30 (ends 10.40)
Sat 7 May: TRELAWNY OF THE "WELLS" by Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petherbridge. Louise Purnell, Maggie Smith, Robert Stephens. 2.15 (ends 5.0). 7.30 (ends 10.15)
T 10, W 11 May: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dir: John Dexter, Desmond O'Donovan. Cast: Colin Blakeley, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.30)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). HAPPY FAMILY. Wendy Craig, Anthony Bate, Ronald Lewis, Moira Redmond. T 10 May: 7.30. W 11 May: 8.0

LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE CANTERVILLE GHOST. Sat 7 May: 3.0, 5.0. Sun 8 May: 3.0. Matinee for very young children Sat 7 May: 11.0. Admission: Adults 5s 6d, children 4s

LITTLE THEATRE, Garrick Yard, St Martin's Lane, Covent Garden, WC2 (COV 0660). THE LONG & THE SHORT & THE TALL. Until Sat 7 May: 8.0. THE ALCOVE. M 9-W 11 May: 8.0

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). THIEVES CARNIVAL. Th 5, F 6 May: 7.45. Sat 7 May: 5.30, 8.30

UNITY, 1 Godlington Street, N1 (EUS 5391). THE PLAYBOY OF THE WESTERN WORLD. F 6, Sat 7, Sun 8 May: 7.45

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). ARMS & THE MAN. Until Sat 7 May: 7.45. AS YOU LIKE IT. Mon 9-Wed 11 May: 7.45

GOLDERS GREEN HIPPODROME, NW 11 (SPE 0022). GREAT EXPECTATIONS. Th 5-Sat 7 May: 8.0. Th and Sat: 2.30. THE SACRED FLAME with Gladys Cooper, Wendy Hillier, Naunton Wayne. M 9-W 11 May: 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). THE LAST OF MRS CHEYNEY. M 9-W 11 May: 7.45

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). MACBETH. Th 5 and F 6 May: 7.45. Sat 7 May: 5.30, 8.15

TOWER THEATRE, Canonbury Place, N1 (CAN 5111). MR HUBERT. Th 5-Sat 7 May: 7.30

THEATRE ROYAL, Windsor (WK 61107). HOSTILE WITNESS. Th 5 May: 2.30, 7.30. F 6 May: 8.0. Sat 7 May: 4.45, 8.0. THE CONSTANT WIFE with Gwen Watford, Richard Bebb. M 9 and W 11 May: 7.30. T 10 May: 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). PRIDE & PREJUDICE. Th 5 May: 2.30. F 6 May: 7.30. Sat 7 May: 5.0, 8.15. CARIB SAND with Victor Madden. M 9-W 11 May: 7.30.

YVONNE ARNAUD THEATRE, Guildford, Surrey (Guildford 60191). THE DOCTOR'S DILEMMA with Max Adrian, Eleanor Bron, Griffith Jones, George Merritt, John Woodvine. 7.45. Th 5 May: 2.30, 7.45. Sat 7 May: 5.0, 8.0

BALLET

The trouble with Frederick Ashton's *Monotones*, first seen at the Royal Ballet Gala in March 1965, was its extreme shortness, which made it a difficult proposition to fit into the regular repertory. But now a second part has been added, with a further trio of dancers (Antoinette Sibley, Georgina Parkinson and Brian Shaw), and the whole work has been renamed *Monotones Nos 1 and 2.*

Premièred last week by the Royal Ballet at Covent Garden, the new section follows the same style of movement – dancing and music – structure as the 1965 ballet – restrained, academically controlled, and alarmingly articulate, dancewise, with peculiarly "cool," haunting, "airy" strains squeezed so succulently from the score. The music is again made up of a set of piano pieces by Satie, *Trois Gnossiennes* (1890), and orchestrated by John Lanchbery.

After a brief introduction from the orchestra, the curtain goes up to reveal the three dancers standing diagonally across the stage, dressed in simple leaf-green costumes. They "come to life," and from then on it's a tasteful, non-stop series of danced embroidery . . . building-up, posing, *changement*, tearing apart, *jetés*, and sometimes nothing more than simple exercises in classroom *enchainement*. But it is this ability of Ashton's, to harness the apparently simple to create breathtaking beauty, that distinguishes the work. For example, much use is made of what you might call basic *arabesques*, *attitudes* and *posés* – but just *how* he uses them is the wonder of it all.

In certain respects, as in the original *Monotones*, the work bears a certain resemblance to Paul Taylor's *Aureole*. It is not, of course, so flamboyant as *Aureole*, but it seethes with that same elegiac quality. What is more, it is the type of choreography which the Russians would term "modern," and it is the idiom which Goleizovsky chose to incorporate so unsuccessfully in his pitiful *Scriabiniana* for the Bolshoi Ballet in 1962. *Monotones Nos 1 and 2* is a quiet stunner, and probably spells a departure in Ashton's career in much the same way as *Symphonic Variations* and *Scènes de Ballet* did. Let's hope Sir Fred can be persuaded to add further numbers in the not-too-distant future, with perhaps a grand finale for the entire cast.

ian woodward

FILMS

The problems of creating strip cartoon cinema are hydra-headed: *L'il Abner's* stylised treatment proved too bizarre for British tastes, but in *Modesty Blaise* (A) director Joseph Losey comes nearest yet to a literal translation. Language is preserved ("Splaat!" cries the victim obligingly as he falls to his death); narrative is run over action; scenes dovetail together for cliffhanger suspense. The cheerful disregard for the probable and the possible keeps boredom doggedly at bay, and its obedience to the traditions of melodramatic intrigue take the film well over the brink of self-parody. "I am the villain and I condemn you to death," says the arch-villain Gabriel. "But I am the heroine. Surely I shall be rescued?" asks Modesty.

There is a curious ambivalence to the film in that Losey uses the accoutrements of high camp folklore to decorate a film that waves its story as a stick with which to beat pop

Alain Resnais to join the sci-fi vogue with "Je t'Aime."

culture. Elegantly photographed, it abounds in *chic* and the décor is modern to the point of distraction (literally so: Modesty is tortured by confinement in an op-art cell). Contemporary sculpture replaces the traditional blunt instrument as an implement of assault and the sensitive Gabriel is punished for his crimes against Modesty's weathervane ethos by being staked out in the desert with a tinny transistor radio.

Losey's old obsessions raise their familiar heads, occasionally at odds with the story, but it is in the unusually fluid camerawork, the use of wineglasses to distort an image, reflections and mirrors to deflect reality, that one recognises the director of *Eve* and *The Servant*. Monica Vitti, with an English accent vibrating to memories of Garbo, is a vivacious Modesty and Dirk Bogarde very funny as Gabriel. ● David Lean's *Doctor Zhivago* (A) is a sadly fragmentary account of Pasternak with fire and fervour quenched by sticky sentiment and emotionalism. An unusually trite Bolt screenplay has Ralph Richardson's Chekhovian father figure standing on the sidelines of the Revolution asking what it's all for and Tom Courtenay's reactionary decreeing that the personal life is dead in Russia, that history has killed it. Omar Sharif smoulders as Zhivago, Julie Christie is touching as Lara, but Geraldine Chaplin seems utterly lost with the character of Tonya. Ultimately redeemed by Freddie Young's photography.

david castell

CASANOVA 70

The triple-decker sex comedy "Boccaccio 70" originally had a fourth episode directed by Mario Monicelli which was cut out for English distribution. Monicelli's reply has been to make "Casanova 70," which adopts the same idea updating a famous theme. Marcello Mastroianni plays the NATO officer for whom love is no pleasure unless he adds an element of danger of his own making. His conquests in the picture include Virna Lisi (above).

OPENING

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 120 min.) *Odeon Leicester Square.* WHI 6111. Opens 5 May

OUR MAN IN MARRAKESH (U). An assorted group of travellers run into danger and suspense with Tony Randall and Senta Berger leading the fun. Terry-Thomas guest stars as a Sheikh with an impeccable Oxford accent. The first English-language feature film to be made entirely on location in Morocco. (Tony Randall, Senta Berger, Herbert Lom. Dir: Don Sharp.) *New Victoria.* VIC 2544. With: *Invasion* (U). Opens 5 May

A MAN COULD GET KILLED (U). James Garner arrives in Lisbon, to find himself mistaken for a secret agent. With his usual engaging bewilderment, he is drawn into a web of intrigue, moving from one crazy situation to another, and one moment attempting to prove his innocence, the next, aided and abetted by the wiles of Melina Mercouri into smuggling. Directed by Cliff Owen, and based on David Esdaile Walker's *Diamonds for Danger.* (Col. 97 min.) *Leicester Square Theatre.* WHI 6111. Opens 5 May

FISTS IN THE POCKET (X). The first film of an extraordinary new talent, Marco Bellocchio. It examines the assertive strivings of a young adolescent, Sandro (Lou Castle), for manhood and independence, against the background of his decaying bourgeois family, doomed to epilepsy. The mounting, uncontrollable anguish and destruction is brilliantly conceived and executed. (Paola Pitagora. 115 min.) *Academy Two,* Oxford Street. GER 5129. Opens 5 May

WEST END

ALFIE (X). Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse, and an overpowering rich widow (Shelley Winters. (Millicent Martin, Julia Foster, Jane Asher, Vivienne Merchant. Col. 114 min.) *Plaza Piccadilly Circus.* WHI 8944. 1.0, 3.20, 5.50, 8.20 (Sat only: 11.30 pm). Sun: 3.0, 5.30, 8.0

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda,* is sent on a mission to Alphaville – city of technocrats. (Anna Karina, Akim Tamiroff. Col. 98 min.) With Chris Marker's short *La Jetée. Academy One Oxford Street.* GER 2981. 1.50, 4.5, 6.20, 8.45. Sun: 3.35, 5.50, 8.15 (ends 11 May)

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton Street,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 1.55. Sun: 4.30, 7.50

BING CROSBY IN CINERAMA'S RUSSIAN ADVENTURE (U). Bing Crosby plays host on a trip round Russia with musical interludes. (Col. Cinerama.) *Coliseum St Martin's Lane.* TEM 3161. 2.0, 5.15, 8.30 (Sat only: 11.45 pm). Sun: 4.0, 7.30

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the points where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Columbia Shaftesbury Avenue.* REG 5414. 12.25, 2.29, 4.38, 6.47, 9.1. Sat: 11.29 pm. Sun: 3.59, 6.8, 8.27

DOCTOR ZHIVAGO (A). Visually stunning account of Boris Pasternak's long-suppressed novel about an eternal triangle set against the turbulent years of the Russian Revolution. Robert Bolt's screenplay is of necessity fragmentary, but also yields its crop of portentous, unspeakable lines. Rod Steiger walks away with the acting honours and Julie Christie copes bravely with miscasting as Lara. (Omar Sharif, Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire Leicester Square.* GER 1234. 2.30, 7.30 (Sat only: 11.30 pm). Sun: 3.0, 7.30

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Blake Edwards's feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Road.* GER 5385. 2.30, 8.0. Sun: 4.0, 8.0

THE GREAT ST TRINIAN'S TRAIN ROBBERY (U). Ronald Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic intervention in Frankie Howerd's performance: for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) *Studio One Oxford Street.* GER 3300. 1.40, 4.10, 6.45, 9.20. Sun: 3.45, 6.20, 9.0

THE LOVED ONE (X). An attack on American folkways, burial-wise. Directed by Tony Richardson, this is a heavy-handed adaptation of the satirical novel by Evelyn Waugh, with a scenario by Christopher Isherwood and Terry Southern. A bumptious young Englishman (Robert Morse), a corpse cosmetician (Anjanette Comer), and Mr Joyboy (Rod Steiger), the Chief Mortician, act out the eternal triangle. (Jonathan Winters, Liberace. 177 min.) *Ritz Leicester Square.* GER 1234. 12.56, 3.33, 6.10, 8.47 (Sat only 11 pm). Sun: 3.16, 5.53, 8.30

MONSIEUR HULOT'S HOLIDAY (U). Jacques Tati's now classic comedy about the misadventures of a gauche French bachelor on holiday. The comedy of mime and manners puts Tati in the forefront of contemporary film comedians. (Nathali Pascaud. Dir: Jacques Tati. France. 1951/52. 90 min.) *Prince Charles Theatre,* Leicester Place, W1. GER 8181. 12.55, 3.40, 6.30, 9.30 (Sat only: 12.15 am). Sun: 3.30, 6.20, 9.10. (Check with cinema.)

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle, confused dreamer, a failed artist, abandoned by his wife, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. Directed by Karel Reisz, with a whole host of cinematic stunts, from the story and television play by David Mercer, with Vanessa Redgrave, Irene Handl and Bernard Bresslaw. (97 min.) *Carlton Haymarket.* WHI 3711. 1.45, 4.10, 6.35, 9.0 (Sat only: 11.15 pm). Sun: 4.10, 6.35, 9.0 (ends 11 May)

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner and Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Eliza. Great vitality, but played a little *too* safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 mn.) *Warner Leicester Square,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3.0, 7.15. *Royalty Kingsway,* WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

OTHELLO (U). Faithful and technically accomplished record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. It is the magnificence of the perfomances that finally quells the doubts about the theatrical claustrophobia of the film. (Maggie Smith, Frank Finlay and other members of the National Theatre of Great Britain. Col. 170 min.) *Odeon Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.15, 7.45. Sun: 4.30, 8.0

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint. (Lee J Cobb. Col. 108 min.) *Rialto Coventry Street.* GER 3488. 1.20, 3.50, 6.20, 8.50. Sun: 3.40, 6.15, 8.50. (Check with cinema)

PIERROT LE FOU (X). Jean-Luc Godard's first excursion into colour, with the story based on the novel *Obsession* by Lionel White. Pierrot (Jean-Paul Belmondo) runs away from his wife, and meets his former love, Marianne (Anna Karina). The lyricism of their love affair on the Riviera is juxtaposed with the violence and betrayal of the world around them. (Col. 100 min.) *Cameo-Poly,* Upper Regent Street. LAN 1744. Pgm 12.45, 3.10, 5.40, 8.10. Sun: 3.35, 5.55, 8.20

THE RED DESERT (X). Through the characters of Giuliana (Monica Vitti), who cannot come to terms with the life around her, Antonioni explores still further the moral problems brought about by industrialisation. Set in Ravenna, it is, in many ways, an uncertain and unsatisfactory film, but nevertheless remarkable for its formal beauty and the abstract use of colour. (Richard Harris. Dir: Michelangelo Antonioni. Col. 116 min.) *Paris Pullman, Drayton Gardens.* FRE 5898. 1.50, 5.20, 9.0. Sun: 5.20, 9.0. With: *All the Gold in the World.* 3.50, 7.25. Sun: 3.50, 7.25, Sat: 10.30 pm

SECRETS OF A WINDMILL GIRL (X). (April Wilding, Pauline Collins, Derek Bond. Dir: Arnold Louis Miller. Col. 87 min.) *Windmill Cinema,* Great Windmill Street, W1. GER 7413. 11.30, 2.47, 6.04, 9.21. Sun: 4.0, 7.17. With: *Mission Bloody Mary* (X)

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Court Road,* W1. MUS 2176. 2.30, 8.0. Sun: 2.30, 8.0

THE SUCKER (U). The two French comedians Louis de Funès and Bourvil are brought together in a gangster farce full of car chases with delightful colour photography by Decaë. De Funès plays the wily, but kind-hearted gangster: Bourvil his fall guy. (Col. 105 min.) *Cameo Royal Charing Cross Road.* WHI 6915. Pgm: 10.40, 12.55, 3.15, 5.35. 8.10. F and Sat: 10.50 pm. Sun: 2.55 5.25, 8.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion Piccadilly Circus,* W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40 (Sat: 11.30 pm). Sun: 3.15, 5.55, 8.40. (Ends 11 May)

VIVA MARIA (A). Louis Malle, the director, has seized the opportunity to show off the entirely disparate talents of Mesdames Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II), in a gay and amusing story about two song-and-dance girls who become embroiled in a revolution. (George Hamilton. Col. 120 min.) *Curzon Cinema, Curzon Street,* W1. GRO 3737. 1.45, 4.5, 6.25, 8.50 (Sat only: 11 pm). Sun: 3.45, 6.10, 8.30

THE WAR GAME (X). Peter Watkins's hotly debated film about the effects of nuclear warfare on the population of London proves gripping, intelligent, though not without the occasional moment of bathos. Understandably, its television origins leave it slightly unsuited to the larger screen. (50 min.) *Gala Royal Marble Arch,* AMB 2345, and *La Continentale Tottenham Court Road,* MUS 4193. 1.0, 1.50, 4.0, 6.15, 8.25. Sun: 4.0, 6.15, 8.25, and full supporting programme

COMING SOON

12 May: STAGECOACH. Carlton Haymarket and New Victoria

12 May: IT HAPPENED HERE. London Pavilion, Piccadilly Circus

19 May: BOEING-BOEING. Plaza Piccadilly Circus

9 June: KHARTOUM. Casino Cinerama, Old Compton Street

GENERAL RELEASE

RANK RELEASE NORTH

Until Sat: FRANKIE & JOHNNY (U). Full supporting programme.

Chuck Connors in the violent Western "Ride Beyond Vengence"

From Sun: Ride Beyond Vengeance (X). A man leaves his ranch to search for gold and returns nine years later to face hostility from the townsfolk. A modern, violent Western. (Chuck Connors, Michael Rennie, Joan Blondell, Gloria Grahame, Gary Merrill, Bill Bixby. Dir: Bill McEveety. Col: 100 min.) With: **That Man in Istanbul** (A).

Acton Odeon
Camden Town Odeon
Chelsea Odeon (Until Sat: Irma la Douce (X)
Clapton Kenninghall
Dalston Odeon
Ealing Walpole (Until Sat: Billy Liar (A)
East Ham Odeon
Edgware Road Odeon
Edmonton Regal
Forest Gate Odeon
Hackney Pavilion
Hammersmith Odeon
Harlesden Odeon
Highgate Odeon
Holloway Odeon
Islington Odeon
Kensal Rise Odeon
Kilburn State
Kingsbury Odeon
King's Cross Odeon
Leyton Odeon
Mile End Road Odeon
Muswell Hill Odeon
Park Royal Odeon
Shepherd's Bush Odeon
Southgate Odeon (Until Sat: Irma la Douce (X)
Swiss Cottage Odeon (Until Sat: West Side Story (A). Not Tues. 10 May
Temple Fortune Odeon
*__Tottenham__ Palace (Until Sat: House on Haunted Hill (X)
Walham Green ABC
Walthamstow Granada
Wembley Odeon
Westbourne Grove Odeon

RANK RELEASE SOUTH

Until Sat: THE SILENCERS (A). Full supporting programme.

Elvis Presley as the showboat gambler in "Frankie & Johnny"

From Sun: FRANKIE & JOHNNY (U). Frankie and Johnny are indeed lovers in the mildest Presley sense: he an inveterate gambler on a Mississippi showboat and she the jealous type who can't believe that a shapely redhead is merely his lucky charm. Not that he was *really* doing her wrong, but she shoots him anyway – though not fatally. There is a subsidiary theme about the singing couple having aspirations to become the babes of Broadway and enough new songs to make this a possibility. (Elvis Presley, Donna Douglas, Harry Morgan. Dir: Fred de Cordova. Col. 88 min). With: **The Swingin' Set** (U).

Balham Odeon
Brixton Astoria
Camberwell Odeon
Clapham Junction Imperial (Until Sat: Godzilla v. The Thing (X). Full supporting programme)
Croydon Odeon
*__Deptford__ Odeon
East Dulwich Odeon
Greenwich Granada (Not F 6 & W 11 May. Bingo)
Lewisham Odeon
Morden Odeon
Old Kent Road Astoria
Penge Odeon
Putney Odeon
Richmond Odeon
South Norwood Odeon
Streatham Odeon
Sydenham Granada
Thornton Heath Granada
Tooting Granada
Well Hall Odeon
Wimbledon Odeon

ABC RELEASE NORTH & SOUTH

Until Sat: North: Alfie (X). South: Stop the World—I want to get off (A). Full supporting programme.
Cinemas marked * show Alfie for 2nd week. Some other cinemas may have different programmes until Saturday.

Murray Melvin and Michael Caine in Lewis Gilbert's "Alfie", the film chosen to represent England at the Cannes Festival.

From Sun: ALFIE (X). Taken from the play by Bill Naughton and directed by Lewis Gilbert; Michael Caine gives a virtuoso performance as the incredible Alfie, devoutly dedicated to a love life that is both intensive and uncommitted. Gilbert overplays the tiresome and rarely successful device of having his character step outside to address the camera and take the audience into his confidence. Thus the film is alternately subjective and objective and seldom convinces in its flagrant parade of moral lethargy. Even on this level it is ambivalent; Alfie is thrown over by the rich American widow (Shelley Winters), with whom he was planning to settle, because she has found herself a younger man. Sadder and supposedly wiser, he is left friendless on the Embankment with only a perky mongrel dog for company. Such are the wages of sin. The array of girl-friends are of starkly varying quality – Jane Asher and Shirley Anne Field weak in the extreme; Millicent Martin cheerfully casual; Shelley Winters and Vivien Merchant excellent. The script is colloquial and often funny though it swiftly falls into the pattern of relying on one good pub joke every quarter hour. (Michael Caine, Shelly Winters, Jane Asher, Julia Foster, Vivien Merchant, Millicent Martin, Alfie Bass, Murray Melvin, Graham Stark, Denholm Elliott. Dir: Lewis Gilbert. Col. 114 min). With: **Face of a Stranger** (A).

---

†**Acton** Granada
Balham Ritz
†**Bayswater** ABC
Beckenham ABC
Blackheath ABC
†**Bowes Park** Ritz
Brixton ABC
Camberwell ABC
†**Camden Town** Plaza
Catford ABC
†**Clapton** ABC
Clapham Granada
Croydon ABC
Crystal Palace Granada
†**Ealing** ABC
†**Edmonton** Granada
Elephant & Castle Theatre
†**Essex Road** ABC
†**Finchley** Gaumont (Not Th 5 May: Swan Lake)
Forest Hill Capitol
†**Golders Green** ABC
†**Hackney** ABC
†**Hammersmith** ABC
†**Harringay** ABC
†**Haverstock Hill** Odeon
†**Holloway** ABC
†**Kensal Rise** Palace
†**Kentish Town** ABC
†**Kilburn** Essoldo
†**King's Cross** Century
†**Leyton** ABC
†**Leytonstone** Rialto
Lewisham Rex
†**Manor Park** Coronation
†**Mile End Road** ABC
†**Muswell Hill** ABC
†**Neasden** Ritz
Old Kent Road ABC
Peckham Odeon
†**Poplar** Essoldo
Putney ABC
Richmond ABC
†**Shepherd's Bush** Essoldo
†**Stratford** Rex
Streatham ABC
†**Stoke Newington** ABC
Tooting ABC
†**Tottenham** Florida
†**Upton Park** ABC
Wandsworth Road Granada (Not M 9 and W 11 May: Bingo)
†**Wembley** ABC
†**Whalebone Lane** Odeon
Wimbledon ABC

OTHER FILMS

A guide to local cinemas showing off-circuit programmes. The numbers cross-refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

DISTRICT DIRECTORY

Baker Street Classic. 32, 58.
Brentwood Odeon. 29, 30, 84.
Brixton Classic. 8, 91.
***Brixton Granada.** 6, 70.
Bromley Odeon. 25, 26, 84.
***Camberwell Grand.** 43, 68.
Charing Cross Road Jacey. 52.
Chelsea Classic. 78, 89.
Chelsea Essoldo. 50, 85.
Croydon Classic. 33, 61, 92.
Dalston Classic. 16, 18.
Ealing Odeon. 46, 74.
***East Ham Granada.** 36, 76.
Edgware Road ABC. 93.
Finchley Rex. 20, 22, 50.
Finsbury Park Astoria. 85.
Fulham Road ABC. 93.
Golders Green Ionic. 31, 41, 81.
Great Windmill Street Cameo Moulin. 34.
Hackney Essoldo. 1, 67.
***Hammersmith Broadway.** 69, 72, 73, 85.
Hampstead Classic. 41.
Hampstead Everyman. 51, 60.
***Harlesden Coliseum.** 85.
Harringay Curzon. 77, 85.
***Harrow Road Prince of Wales.** 14, 71.
Hendon Gala. 36, 44.
Hendon Odeon. 46, 74.
Highams Park Regal. 19, 86.
***Islington Rex.** 3, 12.
Kensington Odeon. 42, 62.
Kilburn Classic. 21, 28, 92.
Kilburn Grange. 85
Marble Arch Jacey. 47.
Notting Hill Classic. 38, 53, 63.
Notting Hill Gaumont. 65.
***Notting Hill Imperial Playhouse.** 9, 11.
Oxford Street Cinephone. 45.
***Paddington Essoldo.** 2, 4.
Piccadilly Jacey. 45.
Praed Street Classic. 16, 18.
Putney Globe. 40, 55.
Queensbury Essoldo. 50, 85.
Raynes Park Rialto. 19, 20.
Richmond Gaumont. 39, 48.
***St. Pancras Tolmer.** 75, 88.
***Southfields Plaza.** 23, 43.
Stamford Hill Odeon. 46, 74.
***Stepney Essoldo.** 10, 15.
Stepney Odeon. 64.
Stockwell Classic. 5, 87.
Stoke Newington Coliseum. 14, 17, 83.
Tooting Astoria. 13, 43, 82.
Tooting Bec Classic. 49, 56, 59.
Tottenham Court Road Berkeley. 44, 59.
***Victoria Biograph.** 66, 90.
Victoria Cameo. 7, 80.
Waterloo Station Classic. 54, 57.
Westbourne Grove International Film Theatre. 24, 27, 35.

ADVENTURE

1 **Adventures of Scaramouche** (U). Gerard Barray, Michele Girardon. Until Sat: Hackney Essoldo. With: Ride and Kill (U)

2 **The Castilian** (U). Cesar Romero, Alida Vali. From Mon: Paddington Essoldo. With: Utah Blaine (U)

3 **City Under the Sea** (U). Vincent Price, David Tomlinson. Until Sat: Islington Rex. With. Face of Fu Manchu (U)

4 **Duel of the Titans** (U). Virna Lisi, Steve Reeves. Until Sat: Paddington Essoldo. With: Decision at Sundown (U)

5 **Flight from Ashiya** (A). Yul Brynner, Richard Widmark, George Chakiris. From Sun: Stockwell Classic. With: Young Fury (A)

6 **Goliath King of the Slaves** (U). Gordon Scott, Ambretta Colli. From Mon: Brixton Granada. With: Tiger of Terror (U)

7 **Guns of Darkness** (A). David Niven, Leslie Caron. Until Sat: Victoria Cameo

8 **Kings of the Sun** (U). Yul Brynner, George Chakiris, Shirley Anne Field. Until Sat: Brixton Classic. With: Frontier Scout (U)

9 **The Lion of St Mark** (U). Gianna Maria Canale, Gordon Scott. Until Sat: Notting Hill Imperial Playhouse. With: Domino Kid (U)

10 **Maciste the Mighty** (A). Mark Forest. From Mon: Stepney Essoldo. With: Massacre River (U)

11 **Mountain Road** (U). James Stewart. From Mon: Notting Hill Imperial Playhouse. With: The Damned (X)

12 **North by Northwest** (A). Cary Grant, Eva Marie Saint. From Mon: Islington Rex. With: Hired Gun (A)

13 **Northwest Frontier** (U). Lauren Bacall, Kenneth Moore, Herbert Lom. Until Sat: Tooting Astoria. With: Fanny Hill (X)

14 **Seven Slaves against Rome** (U). Roger Browne, Scilla Gabel. Until Sat: Stoke Newington Coliseum. With: Abbott and Costello Meet the Invisible Man (U). From Mon: Harrow Road Prince of Wales. With: Doomsday at Eleven (U)

15 **Sign of the Pagan** (U). Jeff Chandler, Jack Palance. Until Sat: Stepney Essoldo. With: Abbott and Costello Meet the Killers (U)

16 **The Snows of Kilimanjaro** (A). Gregory Peck, Ava Gardner. Until Sat: Dalston Classic. With: Hell is for Heroes (A). From Sun: Praed St Classic. With: High Vermilion (A)

COMEDIES

17 **Abbott and Costello Meet the Invisible Man** (U). Bud Abbott and Costello. Until Sat: Stoke Newington Coliseum. With: Seven Slaves Against Rome (U)

18 **Bargee** (A). Harry H Corbett, Eric Sykes. Until Sat: Praed St Classic. With: Lawless Breed (A). From Sun: Dalston Classic. With: Days of Thrills and Laughter (U)

19 **Carry On Cowboy** (A). Sid James, Jim Dale. Until Sat: Highams Park Regal. Raynes Park Rialto. With: Change Partners (U)

20 **Doctor In Clover** (A). Leslie Philips, James Robertson Justice, Arthur Haynes. From Sun: Finchley Rex. With: The Grass Is Greener (A), Raynes Park Rialto. With: Dateline Diamonds (U)

21 **Doctor In Distress** (A). Dirk Bogarde, James Robertson Justice. Until Sat: Kilburn Classic. With: 633 Squadron (A)

22 **Grass Is Greener** (A). Cary Grant, Robert Mitchum, Jean Simmons, Joan Greenwood. From Sun: Finchley Rex. With: Doctor in Clover (A)

23 **Great St Trinian's Train Robbery** (U). Frankie Howerd, Dora Bryan. From Mon: Southfields Plaza. With: San Ferry Ann (U)

24 **The Householder** (U). Shashi Kapoor, Leela Maidu. Until Sat: Westbourne Grove International Film Theatre. With: My Home Is Copacabana (U)

25 **Irma La Douce** (X). Shirley McLaine. From Sun: Bromley Odeon. With: The Knack (X)

26 **The Knack** (X). Rita Tushingham, Michael Crawford. From Sun: Bromley Odeon. With: Irma La Douce (X)

27 **No Questions On Saturday** (U). Robert Hirsch, Rina Ganov. From Sun: Westbourne Grove International Film Theatre. With: 38-24-36 (U)

28 **Peter and Pavla** (A). Czech Dialogue with English sub-titles. From Sun: Kilburn Classic. With: China (U)

29 **Pink Panther** (A). Peter Sellers, David Niven, Capucine. From Sun: Brentwood Odeon. With: A Shot in the Dark (A)

30 **A Shot In the Dark** (A). Peter Sellers, Elke Sommer. From Sun: Brentwood Odeon. With: The Pink Panther (A)

31 **Sparrows Can't Sing** (A). Barbara Windsor, James Booth. Until Sat: Golders Green Ionic. With: Darling (X)

32 **Topper Takes a Trip** (A). Roland Young, Constance Bennett. Fri, 6 May only: Baker Street Classic. 11.15 pm

33 **World of Henry Orient** (U). Peter Sellers, Angela Lansbury. Until Sat: Croydon Classic. With: 633 Squadron (A)

DOCUMENTARY

34 **Naked World of Harrison Marks** (A). Great Windmill Street Cameo Moulin

35 **My Home Is Copacabana** (U). Until Sat: Westbourne Grove International Film Theatre. With: The Householder (U)

36 **Secret Paris** (X). Until Sat: East Ham Granada. With: Curse and the Coffin (A). From Sun: Hendon Gala. With: Have Another Bier (A)

DRAMA

38 **Ballad of a Soldier** (U). Russian Dialogue with English sub-titles. Fri 6 May; only: Notting Hill Classic. 11.15 pm

39 **Billy Liar** (A). Tom Courtenay, Julie Christie. Until Sat: Richmond Gaumont. With: A Kind of Loving (X)

40 **Confessor for a Bad Girl** (X). From Sun: Putney Globe. With: Sin Syndicate (X)

41 **Darling** (X). Julie Christie, Laurence Harvey, Dirk Bogarde. Until Sat: Golders Green Ionic. With: Sparrows Can't Sing (A). From Sun: Hampstead Classic. With: To Have and To Hold (A)

42 **Dear John** (X). Jarl Kulle, Christina Scholin. Th 5-W 11 May: Kensington Odeon. With: Viridiana (X)

43 **Fanny Hill** (X). Lalicia Roman, Miriam Hopkins. Until Sat: Southfields Plaza, Camberwell Grand. With: Nightmare in the Sun (A). Tooting Astoria. With: North-West Frontier (U)

44 **Une Femme Mariée** (X). Macha Meril, Bernard Noel, Philippe Leroy. Until Sat: Hendon Gala. With: Les Cousins (X). Until Thurs 11 May: Tottenham Court Road Berkeley. With: The Silence (X)

45 **Galia** (X). Mireille Dorc. Oxford Street Cinephone, Piccadilly Jacey. With: Lifetime of Comedy (U)

46 **Greatest Story Ever Told** (U). Charlton Heston, Max von Sydow, David McCallum. From Sun: Ealing Odeon, Hendon Odeon, Stamford Hill Odeon

47 **Green Mares Nest** (X). Bourvil, Frances Blanche. Marble Arch Jacey. With: Passionate Affair (X)

48 **A Kind of Loving** (X). Alan Bates, June Ritchie. Until Sat: Richmond Gaumont. With: Billy Liar (A)

49 **Last Year In Marienbad** (U). French dialogue with English subtitles. Until Sat: Tooting Bec Classic. With: The Silence (X)

50 **Life At the Top** (X). Laurence Harvey, Honor Blackman, Jean Simmons. Until Sat: Finchley Rex. With: Happiest Days of Your Life (U). Queensbury Essoldo. With: Vanishing Busker (U). From Sun: Chelsea Essoldo. With: Vanishing Busker (U)

51 **Member of the Wedding** (A). Julie Harris, Ethel Waters. Until Sun: Hampstead Everyman

52 **Morianna** (X). Anders Henrikson, Lotte Tarp. Charing Cross Road Jacey

53 **Muriel** (A). French dialogue with English sub-titles. Until Sat: Notting Hill Classic. (Late show: Sat 11.15 pm)

54 **Notorious** (A). Ingrid Bergman, Cary Grant. From Sun: Waterloo Station Classic

55 **Passenger** (X). Aleksandra Slaska, Anna Ciepielewska. Until Sat: Putney Globe. With: Savage Eye (X)

56 **Pumpkin Eater** (X). Peter Finch, Anne Bancroft, James Mason. From Sun: Tooting Bec Classic. With: Incident at Midnight (A)

57 **Rebecca** (A). Laurence Olivier, Joan Fontaine. Until Sat: Waterloo Station Classic

58 **Richard III** (U). Laurence Olivier. Until Sat: Baker Street Classic. (Late show: Sat 11.15 pm)

59 **The Silence** (X). Ingrid Thulin, Gunnel Lindblom. Until Sat: Tooting Bec Classic. With: Last Year in Marienbad (U). Until Thurs 11 May: Tottenham Court Road Berkeley. With: Une Femme Mariée (X)

60 **Smog** (U). Annie Girardot, Renato Salvatori. From Mon: Hampstead Everyman

61 **Vice and Virtue** (X). Annie Girardot, Catherine Deneuve. From Sun: Croydon Classic. With: Passenger (X)

62 **Viridiana** (X). Francisco Rabal, Silvia Pinal. Th 5-W 11 May: Kensington Odeon. With: Dear John (X)

63 **Walk On the Wild Side** (X). Laurence Harvey, Jane Fonda, Barbara Stanwyck. From Sun: Notting Hill Classic

64 **Wild In the Country** (A). Elvis Presley. Until Sat: Stepney Odeon. With: Up from the Beach (U)

65 **Yesterday, Today and Tomorrow** (X). Sophia Loren, Marcello Mastroianni. Until Sat: Notting Hill Gaumont. With: Wives and Lovers (X)

HORROR

66 **Black Torment** (X). Heather Sears, John Turner, Ann Lynn, Peter Arne. From Mon: Victoria Biograph. With: Shadow of Zorro (U)

67 **Curse of the Undead** (X). Eric Fleming, Michael Pate. From Sun: Hackney Essoldo. With: Leech Woman (X)

68 **Demon Doctor** (X). Howard Vernon, Conrado San Martini. From Mon: Camberwell Grand. With: Varan the Unbelievable (A)

69 **Demons of the Swamp** (X). Ken Clark. Sat 7 May only: Hammersmith Broadway. With: Yellow Teddy Bears (X)

70 **Devils of Darkness** (X). William Sylvester, Tracy Reed. Until Fri: Brixton Granada. With: This Shocking World (X). (Sat 7 May: Wrestling)

71 **Fiend Who Walked the West** (X). Hugh O'Brien, Robert Evans. Until Sat: Harrow Road Prince of Wales. With: Rodan (X)

72 **Phantom From 10,000 Leagues** (A). Kent Taylor, Cathy Downes. Fri 6 May only: Hammersmith Broadway. With: My Bare Lady (X)

73 **Screaming Skull** (X). John Hudson, Peggy Weber, Toni Johnson. Th 5 May only: Hammersmith Broadway. With: Cage of Doom (X)

MUSICALS

74 **Frankie and Johnny** (U). Elvis Presley, Donna Douglas. Until Sat: Ealing Odeon, Hendon Odeon, Stamford Hill Odeon. With: The Swingin' Set (U)

75 **A Hard Day's Night** (U). The Beatles. Until Sat: St Pancras Tolmer. With: Four Guns to the Border (U)

76 **High Society** (A). Grace Kelly, Bing Crosby, Frank Sinatra. From Mon: East Ham Granada. With: Company of Cowards (A)

77 **Kissin' Cousins** (U). Elvis Presley. Until Sat: Harringay Curzon. With: The Law and Jake Wade (U)

78 **Umbrellas of Cherbourg** (A). Catherine Deneuve, Anne Vernon From Sun: Chelsea Classic

THRILLERS

80 **Brute Force** (A). Burt Lancaster, Charles Bickford. From Sun: Victoria Cameo

81 **Charade** (A). Cary Grant, Audrey Hepburn. From Sun: Golders Green Ionic. With: Tiara Tahiti (U)

82 **Espionage in Lisbon** (U). Brett Halsey, Francesco Rosano. From Sun: Tooting Astoria. With: Day of Vengeance (U)

83 **Incognito** (U). Eddie Constantine. From Sun: Stoke Newington Coliseum. With: Bamboo (U)

84 **The Silencers** (A). Dean Martin, Dahlia Lavi, Cyd Charisse. Until Sat: Brentwood Odeon. With: Broken Sabre (U). Bromley Odeon. With: The Holy Terror (U)

85 **Spy Who Went Into Hell** (A). Adele Jurgens, Pascal Petit. Until Sat: Chelsea Essoldo. With: Sabre and the Arrow (U). Finsbury Park Astoria. With: Al Capone (A). Harlesden Coliseum. With: Nightmare in the Sun (A). From Sun: Harringay Curzon. With: Last of the Badmen (A). Queensbury Essoldo. With: Blood on the Arrow (A). From Mon: Hammersmith Broadway. With: Gold of the Seven Saints (U). Kilburn Grange. With: Gunpoint (U)

86 **A Study in Terror** (X). John Neville, John Huston. From Sun: Highams Park Regal. With: London in the Raw (X)

WESTERNS

87 **Four for Texas** (A). Frank Sinatra, Dean Martin, Ursula Andress. Until Sat: Stockwell Classic. With: Belle Sommers (A)

88 **Guns in the Afternoon** (A). Randolph Scott, Joel McCrea. From Mon: St Pancras Tolmer. With: War Lord of Crete (A)

89 **The Magnificent Seven** (U). Yul Brynner, Robert Vaughn, James Coburn, Steve McQueen. Until Sat: Chelsea Classic. (Late show: Sat 11.30 pm)

90 **Rough Company** (A). Glenn Ford, Barbara Stanwyck. Until Sat: Victoria Biograph. With: Ring of Spies (A)

WAR

91 **Marines, Let's Go** (A). Tom Tryon, David Hedison. From Sun: Brixton Classic. With: Unearthly Stranger (A)

92 **633 Squadron** (A). Cliff Robertson, George Chakiris. Until Sat: Croydon Classic. With: The World of Henry Orient (U). Kilburn Classic. With: Doctor in Distress (A)

PRE-RELEASE

93 **Morgan – A Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner. From Sun: Edgware Road ABC, Fulham Road ABC

FILMS IN FLIGHT

TWA East/West Bound. Until Sat: The Great Race. Tony Curtis, Jack Lemmon, Natalie Wood. From Sun: Made in Paris. Ann Margret, Louis Jourdan

PAN-AM. East-bound. Made in Paris. Ann Margret, Louis Jourdan

West-bound. The Great Race. Jack Lemmon, Tony Curtis, Natalie Wood

CINEMA CLUBS

Academy Cinema Club, Oxford Street, W1 (GER 8819)
Until Th 12 May: La Notte. 6.0, 8.30. Sat and Sun: 3.30, 6.0, 8.30

National Film Theatre, South Bank, Waterloo. (WAT 3232)
Th 5 May: Karin Mansdotter. 6.15, 8.30
F 6 May: Holiday. 6.15, 8.30
Sat 7 May: Looking at Television. 11.0 (free admission by ticket). Holiday. 6.15, 8.30
Sun 8 May: Blithe Spirit. 4.0, 6.15, 8.30
M 9 May: A Night in an English Music Hall. 6.15, 8.30
T 10 May: Blithe Spirit. 6.15, 8.30
W 11 May: Gaslight. 6.15, 8.30

BOOKS

FIRST FIVE: 1 The Captive of Zour by Marc Peyre. 2 Looking Glass, an autobiography by Marguerite Steen. 3 The Nameless by Paul Ferris. 4 The Right Response by Sydney Bolt. 5 You Only Live Twice by Ian Fleming.

Sydney Bolt – brother of playwright Robert Bolt – is an educationist who refuses to be pompous. His book, ironically titled *The Right Response*, to be published by Hutchinson this week, shows that he doesn't believe that there is any one, compulsory, morally desirable response to literature, but that all responses, provided they are genuine, are equally valuable.

In the last 25 years teachers of English have adopted what he calls "a holier than thou attitude. . . . They have turned literature from a liberal to an orthodox study, and instead of a receptive, sympathetic attitude they tend towards contempt for both pupils and the mass media which influence them. They savour and evaluate a book as if it were a glass of port and treat literature as their storehouse of wisdom." There is no need to spend hours evaluating, for instance, where D H Lawrence was morally right in his attitude to marriage. If you are looking for reinforcements of morality you can find them just as easily in cowboy films. "Very few mass media, undermine any normal values."

Anthony Blond has just signed up Patrick Campbell's autobiography, "My Life and Easy Times," which will be published in 1967.

Bolt thinks that a teacher should ideally have some experience outside teaching. His own ranges from semi-political work for the army in India to importing and exporting on the west coast of India, before coming back to England to teach in 1959. He arrived at his vigorously held views while teaching day-release students, most of whom were apprenticed to large firms and reluctant to learn any English beyond how to apply for a job. This had to be dispensed with in the first lesson, to prove that the teacher "knew his job." From then on he could discuss writers, situations and characters in literature from Lord Jim to Jimmy Porter, the teacher – "experience is the only teacher" – acting only as a goad. His book is full of students' comments. The author's point is often missed, their own substituted. But light is thrown not only on the prejudices and background of the students, but on those of the writer as well.

The book is intended primarily as "notes" for teachers of English. But it could help writers to know more about the kind of literature that will seem relevant to a wide public, and it will hearten all who are tired of academic superiority.

carole d'albiac

Sydney Bolt, whose book "The Right Response" is published this week by Hutchinson.

NOVELS

THE CAPTIVE OF ZOUR by Marc Peyre. An unidentified prisoner behind rusting iron bars is in one of the dungeons of the prison at Zour. Through an adminstrative error, nobody knows who he is or why he was imprisoned so closely. A stranger campaigns on his behalf, interest is aroused and the population is summoned to vote for or against his release. It is ordered that the cell be opened again and the prisoner brought up. This takes a long time and the people are impatient. At dusk, a stretcher is carried into the square. . . . Lawrence Durrell in his preface calls the book "an ironic investigation of the human predicament, a morality-play, a metaphysical whodunit." Published by Alan Ross on 9 May, 25s

THE BEARD by Max Wilk. Subtitled "a novel about the inevitability of sex and taxes." An artist lives in a mansion on the Hudson River. One day he is deserted by his wife, and finds himself inundated with women, humdrum problems like plumbers, and taxes. Published by Arthur Barker on 5 May, 21s

MEMOIRS OF A NEW MAN by William Cooper. Cheerful satirical novel about a 60's man – an Oxford professor and part-time member of the National Power Board in Whitehall. Officialdom, Arts v Science and family life. Published by Macmillan on 9 May, 25s

ALMOST A HOLIDAY by Brendan Mulholland. Another novel about the loss of an individual's liberty, this time in a fictitious open prison. A single day in the life of an old man imprisoned for embezzlement. The author is a journalist who served a sentence in an open prison for refusing to reveal the sources of his information on the Vassall affair. Published by Macmillan on 9 May, 21s

BEGGARS ON HORSEBACK by James Mossman. A Middle Eastern capital in the throes of political change, the British Embassy at the centre of things. The hero is a keen and innocent member of its staff. Published by Bodley Head on 5 May, 21s

BIOGRAPHY, HISTORY CURRENT AFFAIRS

LOOKING GLASS: An autobiography by Marguerite Steen. She was born in Liverpool in 1894. Her father died in the Ashanti war, and her family considered her mother, an actress, unfit to bring her up. She was legally adopted by foster-parents, to whom the book is dedicated. At an early age she wanted to devote her life to acting, music or painting, but finally settled for writing, and set off with £9 in her pocket to live in Paris. She was a close friend of Ellen Terry and Hugh Walpole. In Spain she began her association with the painter, William Nicholson. Although she now lives in Berkshire she is happiest in France or Spain. Book Society Alternative Choice. Published by Longmans on 9 May, 36s

HEROES WITHOUT GLORY by Jack Schaefer. Subtitled "some of the goodmen of the West," the author of *Shane* feels that enough interest has been shown in the over-glamorised bad men of the American West. These heroes are good: men like "Grizzly" Adams who collected grizzlies, "Snowshoe" Thompson who made himself the first skis seen in America and Bear River Tom Smith who defied the toughest men in Texas. Published by Andre Deutsch on 5 May, 30s

THE NAMELESS by Paul Ferris. A study of abortion in Britain today. Most people feel horror or despair when asked to consider the subject personally or impersonally; this has impeded action. The author discusses methods, legal and illegal, and talks to social workers, doctors, laymen, women and girls. Will the law now in operation soon come to seem a barbaric anachronism in this age of over-population and of man's considerable mastery over nature? Published by Hutchinson on 9 May, 21s

THE WARSHIP IN HISTORY by Philip Cowburn. A study of the development of the warship from primitive river canoe to dreadnought. The ships used in Egypt under the Pharaohs, Viking ships, the oared vessels of Venice, the English warship before 1600, galleys and galleons, the American navy in the days of sail, submarines, aircraft carriers, the logistical problems of maintenance. Published by Macmillan on 9 May, 45s

THE BROKEN WING by David Divine. A study in the British exercise of air power, it continues the author's previous attacks on the establishment. He examines the past, present and future of the Royal Air Force, and asks what they have to show for the £11,000,000,000 spent on the air since 1947, when it accepted responsibility for Britain's nuclear deterrent. Published by Hutchinson on 9 May, 45s

NEW PAPERBACKS

Olympia Press, founded in Paris in 1953, launch their Traveller's Companion Series in Britain this week in co-operation with the New English Library, under the Four Square label, The first three are out this week:

I HEAR VOICES by Paul Ableman, Four Square, 5 May, 8s 6d

STRADELLA by James Sherwood, Four Square, 5 May, 8s 6d

A BEDSIDE ODYSSEY by Homer and Associates, Four Square, 5 May, 8s 6d

OTHER NEW PAPERBACKS

YOU ONLY LIVE TWICE by Ian Fleming, Pan, 6 May, 3s 6d

NUTS IN MAY by Richard Gordon, Pan, 6 May, 3s 6d

TWO EGGS ON MY PLATE by Oluf Reed Olsen, Arrow, 9 May, 5s

PHOTOGRAPHY by Phillip Gotlop, Pan, 6 May, 5s

YOU AND YOUR BRAIN by Judith Groch, Pan, 6 May, 5s

THE LIVING WORLD by C L Duddington, Pan, 6 May, 7s 6d

coming soon

16 May: LUCINDA by Charlotte Bingham (Heinemann)

THE MICROCOSM by Maureen Duffy (Hutchinson)

19 May: A CASE OF HUMAN BONDAGE by Beverley Nichols (Secker and Warburg)

OUR LADY OF THE FLOWERS by Jean Genet (Panther)

26 May: THE KERENSKY MEMOIRS (Cassell)

MUSIC

FIRST FIVE: 1 Hamburg State Opera. 2 Schwarzkopf at the Royal Festival Hall. 3 New Philharmonia with Guilini, RFH. 4 BBC Symphony Orchestra with Boulez. 5 Ballo in Maschera at Covent Garden.

It seems to be an axiom of contemporary opera production that you discover the underlying spirit and flavour of a work, and then go clean against it. An exaggeration, no doubt, but you know what I mean. Luchino Visconti's eagerly awaited *Der Rosenkavalier* at Covent Garden is not an extreme example of this kind of thinking, but it is perverse enough to be going on with.

For this supremely elegant opera, built round the aristocracy of the Maria Theresa (*c.* 1745), he has designed *art nouveau* settings of more than a century later. Sets attractive in themselves might justify the transition, but not these. Glowering red drapes (some kind of sexuality symbol?) confronted us at curtain-rise. From the stalls it took several moments to discover Octavian and the Marschallin, locked *in fragrante delicto* on the floor. Faninal's palace would go down well with the Cunard Line, but the combination of silver liveries, gilt statues, and lighting so brilliant that you could follow a score by it, was positively offensive. For the last act, Baron Ochs took the disguised Octavian to an expense-account restaurant where the charges, one imagines, would have given him heart-failure.

Visconti is to do two more productions for Covent Garden—La Traviata next year, and Cosi fan Tutte in 1968.

Stronger on buffoonery than charm – though there were many felicitous moments, like Octavian's kneeling homage to the departing Marschallin – the performance I heard was musically more than competent but less than exciting. Too many potentially magic moments remained obstinately earthbound. One waited for a great silken flurry of strings, but Maestro Solti, most unusually, produced more bluster than brilliance (the effect of contemplating Visconti's sets?). Sena Jurinac, for long an enchanting Octavian, made a predictably delicious Marschallin, rendering the relationship with her 17-year-old lover (nice blend of anxiety and ardour from Josephine Veasey) entirely credible. Beautifully detailed though this performance was, vocally and visually, her voice lacked the richness to expand into Strauss's big scenes. The star of the production, undoubtedly, was the Ochs of Michael Langdon, roistering, lecherous, unspeakably self-satisfied, but glowing with good humour and the right kind of debased nobility. With a voice firm as a tree-trunk down to bottom E flat, he probably has no current superior in this role.

richard last

Sena Jurinac as the Fieldmarschallin in Visconti's production of "Der Rosenkavalier" at Covent Garden.

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 5 May: Sonatas by Handel, Ferguson, Bennett, Brahms. Austin River, violin, Geoffrey Parsons, piano. 7.30

F 6 May: Works by Verdi, Janacek, Strauss, Debussy, Wood, etc. John Alldis Choir. Conductor: John Alldis. 7.30

Sat 7 May: Sonatas by Handel, Schumann, Brahms, Fauré. Malcolm Henderson, violin, Adela Kotowska, piano. 3.0. Sonatas by Bach, Bartok, Brahms. Sylvia Rosenberg, violin, Andre Tchaikowsky, piano. 7.30

Sun 8 May: Works by Hindemith, Reger, Bach. Fritz Magg, 'cello. 3.0

M 9 May: Piano Trios by Brahms, Shostakovich, Beethoven. Verulam Trio. 7.30

T 10 May: Songs and Arias by Handel, A Scarlatti, Pergolesi, Bach, Mozart, Schubert, Boito, Puccini, Fauré, Ileana Constantinou, soprano, Geoffrey Parsons, piano. 7.30

W 11 May: Works by Stanitz, Mozart, etc. Melos Ensemble. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). F 6 May: Songs by Wolf, R Strauss and German folk songs arr. Brahms. Elisabeth Schwarzkopf, soprano, Gerald Moore, piano. 8.0

Sun 8 May: Works by Bach, Haydn, Beethoven, Busoni, Schumann. Rudolf Serkin, piano. 3.0

M 9 May: Works by Mozart, Brahms, Beethoven, Debussy, Chopin. Peter Katin, piano. 8.0

WESTMINSTER ABBEY, SW1 (ABB 1051). Sun 8 May: Simon Preston, organ. 8.0

T 10 May: Amadeus String Quartet. Soloist: Gervaise de Peyer. 5.30

FENTON HOUSE, Hampstead Grove, NW3. Th 5 May: Harpsichord Music by Bach, Scarlatti. Recorder Sonatas by Handel, Telemann. Jane Clark, harpsichord, Derek Lindo, recorder, Muriel Lindo, harpsicord, Ruth Daniels, viola da gamba. 8.0

W 11 May: Works by Cesti, Caccini, Purcell, Caldara, Bach, C P E Bach, etc. Barbara Fisher, soprano, Richard Wright, baritone, Edward Beckett, flute, Sidde Shirman, violin, Helen Cross, 'cello, Elizabeth de la Porte, harpsichord. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). Th 5 May: Works by Guilain, Dandrieu, Bach, Alain, Messiaen. Marie-Claire Alain, organ. 7.45

T 10 May: Allegri String Quartet. 1.5

VICTORIA & ALBERT MUSEUM, Kensington (KEN 6371). Sun 8 May: Works by Mozart, Prokofiev, Schubert. The Melos Ensemble. 7.30

FRENCH INSTITUTE, Queensberry Place, S Kensington, SW7 (KEN 6211). M 9 May: Works by Francaix, Jolivet, Roussel. Le Quator Parrenin. 8.15

TOYNBEE HALL, Commercial Street, E1. Works by Arnold, Sentinella, Cooke, Scriabin, Francis Roads, Cowlin, Jacob. Conductor: Derek Foster. Susan Handscombe, flute, Denise Heath, piano, Judith Benwell, oboe, Susan Davies, piano. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066)

Sat 7 May: Tosca, Puccini (in Italian). Conductor: Downes. Principals: Collier, Cioni, Bacquier, Garrett, Kelly. 7.30

T 10 May: Tosca, Puccini (in Italian). Conductor: Downes. Principals: Collier, Cioni, Bacquier, Garrett, Kelly. 7.30

W 11 May: Un Ballo in Maschera, Verdi (in Italian). Conductor: Kertesz. Principals: Shuard, Popp, Verrett, Vickers, Glossop, Robinson, Rouleau. (Revival.) 7.30

SADLER'S WELLS THEATRE, Roseberry Avenue, EC1 (TER 1672)

Th 5 May: Cosi Fan Tutte, Mozart. Conductor: Matthias Kuntzsch. Hamburg State Opera. Principals: Saunders, K Meyer, Schreier, Krause, Adam, Pütz. 7.30

F 6 May: Lulu, Berg. Conductor: Ludwig. Hamburg State Opera. Principals: Pilarczyk, K Meyer, von Ilosvay, Steiner, Wohlfahrt, Borg. 7.30

Sat 7 May: Die Frau Ohne Schatten, R Strauss. Conductor: Ludwig. Hamburg State Opera. Principals: Kozub, Dalis, Fliether, Crass, Kuchta, Blankenburg, Schultz, Wohlfahrt. 7.0

LAMDA THEATRE, Logan Place, W8 (FRE 7071). Sun 8 May: The Soldier's Tale, Stravinsky and The Sorrows of Orpheus, Milhaud (in English). Conductor: Peter Blakeman. The Focus Opera Group. 8.0

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 5 May: Works by Walton, Bartok, Holst. London Philharmonic Orchestra and Choir. Conductor: John Pritchard. John Ogden, piano. 8.0

Sat 7 May: Works by Beethoven, Liszt, Mendelssohn, Royal Philharmonic Orchestra. Conductor: George Baziotopoulos. Soloist: Tamas Vasary, piano. 8.0

Sun 8 May: Works by Mozart. New Philharmonia Orchestra and Chorus. Conductor: Carlo Maria Giulini. Soloists: Pilar Lorengar, Josephine Veasey, Richard Lewis, John Shirley-Quirk. 7.30

T 10 May: Works by Beethoven, Bruckner. London Symphony Orchestra. Conductor: Georg Solti. Soloist: Vladimir Ashkenazy, piano. 8.0

W 11 May: Works by Debussy, Webern, Stravinsky. BBC Symphony Orchestra and Chorus. Conductor: Pierre Boulez. Soloists: Halina Lukomska, soprano, Barry McDaniel, bass. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Fri 6 and Sat 7 May: Boys' Brigade Annual Display. Fri 8.0, Sat 3.0 and 7.30

Sun 8 May: Buffy Sainte-Marie. 7.30

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). Th 5 May: Works by Janacek, Seiber, Britten, Stravinsky, Jaques Orchestra. Conductor: Bernard Jacob. 7.30

Sat 7 May: Indian Music, Dances and Songs. S Prashab, E Howard, Rajah, M Mahase, Sherif the Great, D Persaud, M Saghir, N Kalicharan. 7.0

FAIRFIELD HALL, Croydon (CRO 9291). F 6 May: Folksong meets the Blues Bob Davenport, Diz Disley, Jimmy Witherspoon, George Melly, compère, and others. 6.45 and 9.0

Sat 7 May: Works by Walton, Mozart, Prokofiev, Mendelssohn, Brahms. Croydon Symphony Orchestra. Conductor: Arthur Davison. 7.45

ODEON, SWISS COTTAGE (PRI 3424). T 10 May: Works by Mozart, Haydn, Mahler. Royal Philharmonic Orchestra. Conductor: Kurt Woss. Soloist: Hephzibah Menuhin. 8.0

HOLY SEPULCHRE, Holborn Viaduct, EC2. Sat 7 May: Dream of Gerontius, Elgar. City of London Choir and Orchestra, Ealing Choral Society. Conductor: Donald Cashmore. Soloists: Marjorie Thomas, Gerald English, Kenneth Jones, John Birch, organ. 7.30

WESTMINSTER ABBEY, SW1 (ABB 1051). M 9 May: Works by Kodaly, Brahms, Bliss. London Symphony Orchestra, Ambrosian Singers. Conductors: Sir Adrian Boult and Sir Arthur Bliss. Soloists: Heather Harper, Gerald English. 8.0

T 10 May: Works by Bach, Scarlatti, Locke, Schutz. The Bach Choir. Conductor: David Willcocks. Soloist: Douglas Guest. 8.0

W 11 May: The Dream of Gerontius, Elgar. London Symphony Orchestra, Ambrosian Singers. Conductor: Douglas Guest. Soloists: Marjorie Thomas, Robert Tear, Roger Stalman. 8.0

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 5 May: The Sleeping Beauty, Tchaikovsky/Petipa. Conductor: Lanchbery. Principals: Page, Gable. 7.30

F 6 May: The Sleeping Beauty, Tchaikosvky/Petipa. Conductor: Young. Principals: Sibley, Doyle. 7.30

M 9 May: The Sleeping Beauty, Tchaikovsky/Petipa. Conductor: Lanchbery. Principals: Beriosova, MacLeary. 7.30

GALLERIES

FIRST FIVE: 1 Dubuffet (Tate). 2 Dubuffet (Robert Fraser). 3 Selligman Collection (Arts Council). 4 Miro (Marlborough Fine Arts). 5 John Wragg (Hanover).

From 9-26 May there will be on view at the Royal Institute Galleries, Piccadilly, an International Amateur Art Exhibition, which will probably be very nice.

But my instinctive response as a critic to most amateur art is similar in kind and degree to my response to child art – I wish it would go away! Firstly there is too much of both kinds on public view too often; secondly, when it is displayed *en masse* it all looks much alike; thirdly, after a very short time spent looking at it, the reminiscence of things seen before becomes boring – unless I happen to know personally the child or the amateur who painted it.

However obviously subjective my response is, it nevertheless indicates that the work itself is not self-contained. And this is an important standard by which professional art is distinguished from amateur art.

Yet I do not for a moment suggest that amateur art is not worth doing. Indeed, I have spent many hours of my life encouraging people who have had the sense as well as the courage to begin painting. There are even times when I

There should be some 25 to 30 paintings by Permeke in an exhibition at the Crane Kalman Gallery in mid-June.

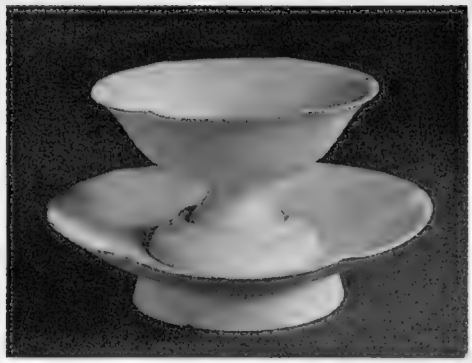
recognise in myself a feeling of surprise amounting to disbelief that someone to whom I am talking perhaps *doesn't* want to paint. Do not think either that only professional artists and critics harbour such mixed feelings about amateurs. Amateur practioners, charming ladies and gentlemen all, regard each other with detached but thinly disguised clinical cynicism.

The main problem for the amateur is not just a question of technique. Any person who gives time and attention to the subject can be taught (helped) to become competent to the limit of their intelligence within 12 months. The trouble is that they mostly think that painting is knowing what is going to happen before they begin. They find it most difficult to learn or to accept that the professional work of art is not just more competent, but that a work of art comes about while it is being painted. The professional knows that until he starts painting, objectively or abstractly – he hasn't begun to see.

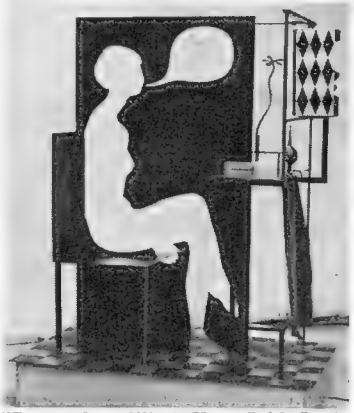
So, go steady. Amateurs, the world may be paved with good intentions, but the walls need not be plastered with them as well.

keith sutton

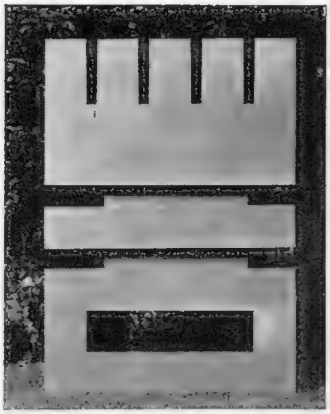
Rococo, Agnew.



Cup and stand, 11th-12th century; Ching-pai type from Selligman Collection, Arts Council.



"Remember What You Said Last Week," bronze and iron by Laurence Burt, Drian Gallery.



"Rising Red," steel: Bernard Schottlander, Hamilton.

"Guercif," oil on canvas: Adrian Heath, Redfern.

"Pienture," 1953: Miro, Marlborough Fine Arts.

"Nude girl arranging her hair," bronze: Bugatti, Piccadilly.

OPENING

JOHN CRAXTON, FREDRIK OTTESEN. Leicester Galleries, 4 Audley Square, W1. MAY 1159. Craxton – recent drawings and paintings. Ottesen – American-born Scandinavian who works in Paris, fairly figurative work. 12 May-9 June. M-F 10-5.30, Sat 10.1

GORDON GALLERY, 57 High Street, Wimbledon Village. WIM 9609. Beaugeard – abstracts of mixed sizes; Joan Kinder – figurative painting; Molly Squirrell – black & white work. 9-28 May. Daily 10-6

FRANCIS SOUZA. Grosvenor Gallery, 30 Davies Street, W1. MAY 0891. Paintings from 1964-66, including landscapes, flower-pieces, etc., in familiar style but also a series of Black Paintings. 10 May-4 June. M-F 10-6, Sat 10-1

THOMAS SWIMMER. Trafford Gallery, 119 Mount Street, W1. GRO 2021. Fourth solo exhibition, mostly oils, landscapes, still lifes, etc. 10 May-3 June. M-F 10-5.30, Sat 10-1

JOHN WRAGG. Hanover Gallery, 32a St George Street, W1. MAY 0296. Recent sculpture all cast in aluminium, pieces from 14 in. up to 8 ft. 5 in., with highly polished surfaces. 11 May-18 June. M-F 10-5.30, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Baroque and Rococo painting in Italy: 47 pictures of 17th and 18th centuries, all painted under Italianate influence. Until 28 May. M-F 9.30-5.30, Sat 9.30-1

PAULINE AITKEN, Curwen, 1 Coleville Place, W1. MUS 1459. Etchings. Until 28 May. M-F 10-5, Th 10-7, Sat 10-1

ARCADE GALLERY, 7 Royal Arcade, 28 Old Bond Street, W1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African Oceanic, etc. M-F 10-5, Sat 10-1

ARTS COUNCIL, 4 St James's Square, SW1. WHI 9737. Selection from the collection of Oriental art formed by the late Prof and Mrs C G Selligman. Until 7 Jun. M, W, F & Sat 10-6, Tu & Th 10-8. Adm 3s 6d. Students and pensioners half-price

AXIOM GALLERY, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Constructions by Malcolm Carder, John Ernest, Jeffery Harris, Colin Jones, Peter Lowe, Terence Pope, Christopher Shurrock and Jean Spencer. Until 28 May. M-F 10-6, Sat 10-1

CAZIEL. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. Polish-born artist working in France; recent paintings and drawings, loose cubist style, high keyed colour. Until 20 May. Daily 10-6

DUBUFFET. Robert Fraser, 69 Duke Street, W1. MAY 7196. "Utensiles Utopiques": recent work. Until 28 May. M-F 10-6, Sat 11-1

DUBUFFET. Tate Gallery, Millbank, SW1. TAT 4444. Retrospective exhibition of work made between 1942 and 1965. Major post-war figurative artist who has worked in many unconventional media, sculptural relief and collage. Selected by Alan Bowness in

consultation with the artist. Until 30 May. M-S 10-6, Tues and Th 10-8, Sun 2-6. Adm 3s 6d adults, 1s 9d students and old-age pensioners. Seasons – 10s and 5s

KEITH GRANT. New Art Centre, 41 Sloane Street, SW1. BEL 5844. Large and small oils, series built around a visit to the volcanoes in Iceland. Until 28 May. M-F 10-6, Sat 10-1

GROMAIRE. Lefevre, 30 Bruton Street, W1. MAY 2250. Recent works. Until 28 May. M-F 10-5, Sat 10-1

ADRIAN HEATH. Redfern, 20 Cork Street, W1. REG 1732. New paintings, 1965-6. Oil on canvas large, about 4 to 5 ft. square, smaller oils on paper. Until 20 May. M-F 10-6, Sat 10-1

ICA. 17 Dover Street, W1. GRO 6186. "Through Drawing"; work of students from Coventry School of Art. Until 4 June. M-F 10-6, Sat 10-1

KASMIN, 118 New Bond Street, W1. MAY 2821. English artists to be shown at the Venice Biennale. Until 21 May. M-F 10-5.30, Sat 10-1

LORD'S GALLERY, 26 Wellington Road, St John's Wood, NW8. PRI 4444. "Bonnard, Lautrec & the '90's' Posters" extended till mid-June. Daily 10-7

JOAN MIRO. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Selected paintings 1914-1963. Until 28 May. M-F 10-5, Sat 10-12

SCHOTTLANDER, Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture. Until 21 May. M-F 10-6, Sat 10-1

PETER SEDGLEY. McRoberts & Tunnard, 34 Curzon Street, W1. GRO 3811. Recent paintings, drawings and prints; mixed media on canvas and board, some large and some hexagonal. Until 14 May. M-F 10-5.30, Sat 10-1

WILLIAM TUCKER. Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture of the past 18 months, first showing since New Generation, 1963 and New York 1965. Pieces titled "Thebes," "Memphis," "Orpheus I," etc. Until 26 May. M-F 10-6, Sat 10-1

VASARELY. Brook Street Gallery, 24 Brook Street, W1. HYD 1550. 29 pieces, from early (1949) asymmetric through linears and pure 'Op' to recent brightly coloured paintings. Also series of prints. Until 11 June. M-F 10-6, Sat 10-1

NANCY PETRY WARGIN. Anthony Tooth, 6a Maddox Street, W1. GRO 6741. Recent abstract paintings, oil on canvas, on paper and watercolours. Until May 25. M-F 10.30-5.30, Sat 10-1

MARIANNE VON WERTHER. Alfred Brod, 36 Sackville Street, W1. REG 7883. Pen drawings of views in London and Rome, third exhibition in gallery. Until 14 May. M-F 10-5.30, Sat 10-1

ZWEMMER, 26 Litchfield Street, WC2. TEM 1793. Paintings, drawings and sculptures; Soto, Karmi, Sutj, Fontana, Alviani, Morandini, etc. Also prints from Galleria del Delposito. Until the end of May. M-F 10-6, Sat 10-1

Coming Soon

COLNAGHI'S show in June will be a loan exhibition of Old Master drawings from the National Gallery of Scotland in aid of the National Art Collections Fund.

The animal group (left) *depicts the Dog in the Manger fable and is to be sold at Sotheby's on 10 May. The scent bottle* (right) *is one of a pair which should fetch between £600 and £800 in the same sale.*

SALEROOMS

FRI 6 MAY

Paintings and drawings c1800-c1920 at Christie's. 11 am. A small interesting sale of reasonably priced works

English and Continental furniture, clocks, textiles and tapestries and costume at Sotheby's. 11 am. The costume in this sale includes a pair of Elizabeth I kid gloves, a George II wedding waistcoat and two 18th-century dresses and petticoats in good condition

Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction rooms. 10 am

MON 9 MAY

Egyptian, near Eastern, Greek, Etruscan and Roman antiquities, Islamic pottery, African, Oceanic, South American and Indian art at Sotheby's. 2.30 pm. Portrait miniatures and objects of vertu at Sotheby's. 11 am. This sale includes an interesting section of Russian objects of vertu with a Faberge bell push which although genuine is not quite the object ITV is going to send *The Baron* behind the Iron Curtain to collect. Japanese netsuke, inro and works of art at Christie's. 11 am. The inro in this sale are extremely attractive. These little ornately laquered boxes make besides interesting collectors' pieces needle-cases and containers for all small similar objects

Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 am

TUES 10 MAY

Fine English pottery and porcelain at Sotheby's. 11 am. This sale includes some lovely Chelsea, Derby, Worcester and Longton Hall pieces

English and Continental furniture, porcelain and works of art, Eastern rugs and carpets at Phillips, Son & Neale's. 11 am

Silver at Phillips, Son & Neale's. 2 pm

Ceramics and works of art at Puttick & Simpson's. 11 am

General household furniture at Coe's. 10 am

Carpets, china and glass at Coe's. 12.30 pm

Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am

WED 11 MAY

Old English and Foreign silver at Christie's. 11 am. This sale includes a special section on Old English spoons

18th- & 19th-century paintings and drawings at Sotheby's. 11 am and 2.30 pm

China, water-colours and prints at Bonham's. 11 am

Ancient coins at Glendining's. 1 pm. This sale contains many Roman and Greek coins

Antique and modern furniture at Harrod's. 10 am

Antiques at the Motcomb Galleries. 11 am and 2.30 pm

THURS 12 MAY

Highly important English and Continental silver and plate at Sotheby's. 11 am. Under the hammer go 33 lots of silver belonging to the Duke of Hamilton. Then a special note for boxing enthusiasts. Mr Arnold Smith is selling a gold Lonsdale challenge belt won by his ancestor Dick Smith in 1918 who was the first Light-Heavyweight champion. It could fetch around £350

Objects of art, English and Continental furniture, textiles, Eastern rugs and carpets at Christie's. 11 am. This sale includes 23 lots of English furniture, objects of art and Persian rugs and carpets belonging to the late Dame Myra Hess

All-world stamps at Harmer Rooke's. 2 pm, continuing Fri at 11 am and 2 pm. Stamps and diamonds are two things that do not lose their value through fluctuations of currency and fashion. If you have a miser's hoard don't just sit around wondering if the pound is going to be de-valued. Go out and buy some expensive stamps, fly them to your Swiss bank and your fortune will indeed be safer than the Bank of England

penny haworth

Feliks Topolski's portrait of H.R.H. The Duke of Edinburgh

Full colour reproductions in size 16½" × 21" available at £2 16s. each. Signed copies at 4 gns. each. (Prices include Purchase Tax, postage and packing).

from

HERON ARTS LIMITED

27a High Street

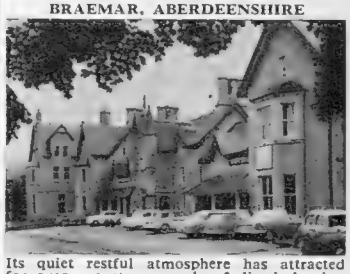
Ware, Herts.

Tel: WARE 3224

Also available framed prices on application

INVERCAULD ARMS HOTEL

BRAEMAR, ABERDEENSHIRE



Its quiet restful atmosphere has attracted for over a century people of discrimination who appreciate good food and wine and efficient personal service. Elevator. Private Suites. Private bathrooms. Central Heating in Public Rooms and Corridors. Electric Fires in all Bedrooms. Cocktail Bar. Television Room. Fishing. Shooting (by arrangement). Tennis. Golf.

Coloured Brochure available on request.

Telephone: Braemar 605

A.A. R.A.C. R.S.A.C.

SUTHERLAND ARMS HOTEL

LAIRG—SUTHERLAND

Delightfully situated overlooking Loch Shin. Ideal centre for touring North West Scotland. Private Suites. Private Bathrooms. Cocktail Bar. Excellent Brown Trout Fishing on Loch Shin and hill lochs. Coloured Brochure available on request.

Under the Management of Mr. and Mrs. A. D. Clavering

Telephone: Lairg 91

A.A. R.A.C. R.S.A.C.

Quaglino's

For luncheon and dinner

Dancing
to three bands till 1.30 a.m.
(cabaret 11.45 p.m.)

Open Sunday Car Park

Bury Street
St. James's S.W.1
Tel: WHI 6767

Aperitif Grill & Buttery

For luncheon and dinner

Special pre-theatre dinner from 6 pm in the Buttery

Jermyn Street SW1
Tel: WHI 1571

The Allegro

For luncheon and dinner

Dancing
to three bands till 1.30 a.m.
(cabaret 12.30 p.m.)

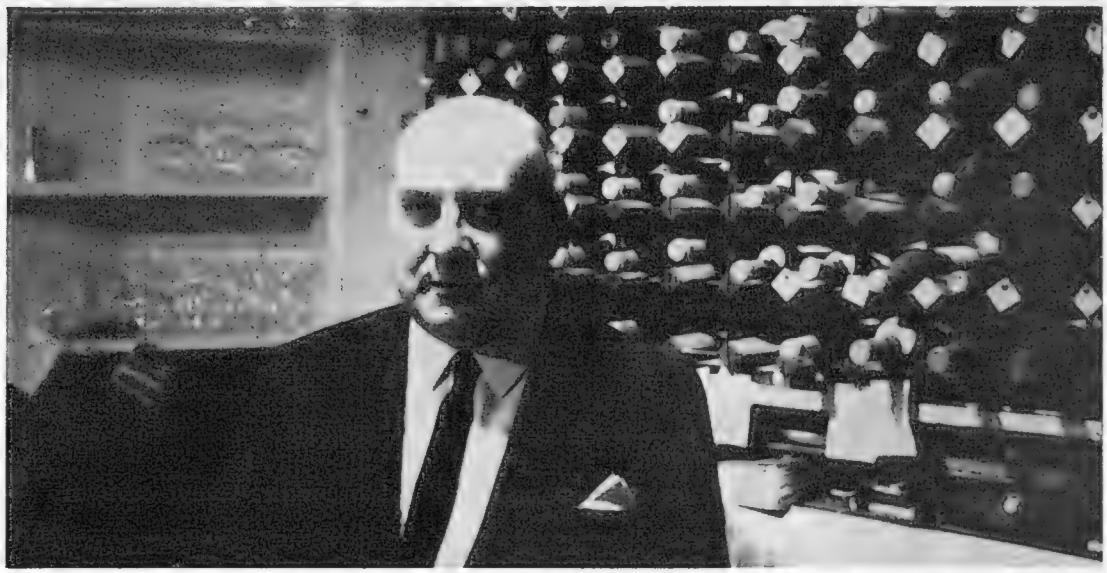
Bury Street
St. James's S.W.1
Tel: WHI 6767

Quaglino's Banqueting Suite

Fully air conditioned and offers a choice of rooms for all types of functions, accommodating up to 500 for luncheon or dinner and dance.
Full car parking facilities.

Bury Street
St. James's S.W.1
Tel: WHI 6767

GOOD EATING



Alistair Greig, proprietor of the Guinea in Bruton Place, stands against a background of wine racks. The Guinea is among the shipowners' favourite ports of call (see opposite page).

The Birds Eye frozen foods people have recently, through their catering associate-firm Smethursts, carried out a nation-wide inquiry into Britain's eating-out habits. The facts revealed are surprising. They suggest that Britons, contrary to their world-wide reputation, *are* interested in good food. And that restaurateurs (many of whom I find I understand less and less as time goes by) are often quite wrong about what they *think* we want.

To start with, from London to Liverpool and from Cardiff to Edinburgh, we rate good cooking above all else. Next, in order of priority, come: a clean-looking room (ah! subtle distinction), fast service, hot food, atmosphere, extensive menu, good presentation, friendly service, low prices, large helpings. No longer can the French, replete with good bourgeoise cuisine, sneer at our carelessness in such matters. Even the warm welcome of friendly waiters comes low on our list.

Second, the myth can be dispensed with once and for always that we are a nation of timid eaters. More than half the eaters questioned have visited foreign restaurants – most of them Chinese eateries, with Indian, Italian, French coming next, and, far behind, German. (Of course, it's only fair to add that this inquiry included Liverpool, where Chinese restaurants are said to outnumber beat groups.)

Before I go into details about the kind of food we are eating – some mighty revelations there, as well – two other general points:

We don't mind supermarkets and self-service stores for shopping, but when it comes to eating we British prefer to be served. By an enormous majority – 87 per cent. to 2 per cent., with nine not-minding and the last two presumably too drunk to care – Britain spurns self-service restaurants. We also prefer overwhelmingly to tip individually – and not have that added to the bill.

And we would also like to be able to eat later in the evening, since theatres and cinemas are unlikely to put back their starting times. The snag here, as another part of the inquiry shows, is the problem of restaurants; that's why it's often difficult to find a good moderately-priced (say, 15s a head) late meal.

It's on the details of what we like to eat that the inquiry really allows us to show our splendidly wide-ranging tastes – and also proves that caterers generally have no idea about what we enjoy and want most.

They overrate our love of soup, though it's true it remains the nation's favourite starter. They underrate, less wildly as the list goes on, our fondness for melon, hors d'œuvres, shellfish, and pâtés. One regional surprise: Edinburgh is fonder of melon, hors d'œuvres and shellfish (more expensive dishes) than other parts of Britain, and proportionately cares less for soup.

For the main course, meat dishes are still far and away our favourites – but once again caterers in every town the inquiry dealt with hopelessly overestimate our love for it. They forget that an enormous chicken industry has popularised poultry, for instance. They seem almost to have forgotten that we may care for mixed grills – yet 21 per cent. of eaters say it's their favourite. There's a similar story on fish, too.

As to vegetables, of course, potatoes remain Britain's great love; not surprisingly we're not noshing *farfel* or *cous-cous* or *galuska* yet (Kosher, Moroccan, Hungarian noodle dishes). In fact, just for once the restaurant business has underestimated how much we like the favourite in a category. But we would rather have less cabbage and fewer peas than they allow; and more Brussels sprouts, green beans, asparagus and broccoli. *(Do you hear me, Cubby?)*

Finally, two great big wonderful pieces of news that should knock our national image into next year's trade gap and leave it there:

We are giving up pud. Suet, treacle tart, steamed ginger pudding and Brown Betty are on the way out. In come the lighter sweets – fruit salad, ice cream – or cheese.

We have practically given up tea for coffee. Even in Leeds and Torquay (how much more Briddish can you get?) we are lining ourselves with caffeine rather than tannin.

To conclude – a couple of quotes from the many gathered by the inquiry from all over the country.

"If we go abroad for one of two reasons – business or holiday – we do not mind spending £2 or £3 a head on a meal, because if we are on business we can use the expense account and if we are on holiday we have saved up for a year. But when we come back we expect the same in the restaurant down the road for 10s. It cannot be done."–Torquay restaurateur.

"I would like to see more menus for children. I believe that caterers lose a lot of potential custom by not providing a children's portion. After all, for a mum and dad in town out for a meal, if they have three children, it is asking a lot to pay five full prices."—Alderman E W Kingdom, Cardiff caterer.

arthur pottersman

AROUND TOWN

THE GUINEA, 30 Bruton Place, W1 (MAY 5163). Monday-Friday 12.30-2.30 and 7-12 (last orders, 11.15). Saturday, dinner only. It was a food-loving American film director who introduced me to this very English-looking olde pub (there's been one on the site since 1423). Because there's no menu at all, it's almost more unnerving than Wilton's. As you enter they show you, with splendid ceremony, a glutton's dream – an immense pile of steaks. Choose one (in fact they are all large and succulent, and cost 1 guinea), select also something to start with – asparagus (around 17s 6d), smoked salmon (14s 6d), smoked trout (10s 6d). By the time you've coped with that, your charcoal-grilled steak will arrive. It is very good indeed. I recommend, too, the mixed salad – they even peel the fresh tomatoes. To finish: strawberries, fresh pineapple, fruit salad (not so good – the grapes aren't pipped and they add tinned cherries) or the less expensive but excellent cheeseboard. Americans love the Guinea – as the long white Cadillacs outside, and the "just look at those scrumptious steaks" that I overheard, go to prove. There's a long narrow room with hunting prints on the walls, and a larger restaurant whose roof folds back on warm summer days – but booking is essential. Perhaps 60 per cent. of the clientele is American, but there's a small sprinkling of Greek shipowners coming in too: Goulandris, Nomikos, Mavroleon. Expect to pay at least £3 a head, including wine. CREDIT CARDS: *Diners, American Express, Barclays*

JABBERWOCKY, 145 Ebury Street, SW1 (SLO 7847). Monday-Saturday from 12.30-2.30 and 6.30-11.45. Sundays, dinner only – but, says owner Ivan Childs disarmingly, "I cook on Sundays and I don't altogether recommend it. . . ." At all other times his chef is a French West Indian, from Martinique, name of Andrew Simon. He offers rather nice soups (3s 6d); pleasant fish, especially trout – Monegasque, *meunière* with olives, anchovies and tomatoes; and *en gelée,* in aspic, but only on very hot days (10s each). Meat dishes include a most tender steak Diane (12s 6d), entrecôte Medici – port wine, cream, mushrooms, shallots (12s 6d); lamb cutlets, which you will only find in the *right* season (9s); various chicken dishes (12s 6d-14s 6d). Jacket potatoes or rice are served with all main courses. Other fresh vegetables come from 2s 6d to 4s 6d. Cheeseboard or sweets to end with; I suggest Mont Blanc – chestnut and vanilla purée with fresh cream (4s) or Dame Blanche – ice-cream and lovely hot chocolate sauce (4s 6d). Ivan Childs used to be a steel exporter, but found restaurateuring such an interesting business that he gave up the hard stuff. He now has a place in Nottingham, too, the Ambiance, Nottingham, he says bravely, is "the Paris of the Midlands." Ho, hum. As for the décor, it's sort of political satire – Heath and Wilson as Tweedledum and Tweedledee. Not to forget the jabberwocks which serve as pepper and salt pots (one lady taster adored them), specially made at the Chelsea Pottery, and pinched at the rate of one a month. The carafe wine, at 15s, is perfectly comforting – if only the restaurant were more comfortable. But this, I am painfully coming to learn, is what Chelsea often means. Belgravians love it, and so do tourists in transit. It's a debby place, film world too – and once a bus conductor from the coach station next door popped in to eat a bit of his extra-good bonus. How's that for productivity, Mr Brown? Expect to pay £3 10s for two (I do suggest having cocktails before, and then coming on – the choice there may not be too wide, otherwise). CREDIT CARDS: *Diners, American Express, Eurocard*

TAVERNA MARINA, 9 Dean Street, W1 (GER 6348). Monday to Friday 12-3, Monday to Saturday 6-midnight (last orders). An Italian seafood restaurant which makes a happy change, reasonably priced, ditto. Start off with the mixed seafood soup (7s 6d) or the lobster soup (6s 6d). *Spaghetti alla vongole* – with shellfish – is never a bad idea (5s 6d). *Alla puttanesca* – in tunny fish sauce – is perhaps more experimental (4s 6d). And then if you insist, there's always chicken or veal (10s 6d to 12s 6d). But I do recommend the fish specialities: *fritto misto* (11s 6d); *nasello don basilio* – hake with mussels, prawns, red wine (10s 6d); *salmone amalfitana* – in butter, cream, prawns, mushrooms (12s 6d); turbot (12s), trout three ways (10s 6d and 11s 6d). Lobster, frankly, doesn't suit me, so I cannot pronounce. Usual *dolci,* plus a house gâteau (4s). Carafe wines at 12s 6d should bring your bill to not very much more than £3 for two. CREDIT CARDS: *Diners, American Express*

TRATTORIA PONTEVECCHIO, 256 Old Brompton Road, SW5 (FRE 9082). Open every day, 12-3 and 6.30-midnight (last orders). Sunday times are slightly different – 12.30-2.30 and 7-11. The usual cheery, if chilly tiles. Friendly waiters. Windows to peep through – and since Earls Court Road is just around the corner, there's often plenty to see. Pasta (4s 6d to 6s 6d) vie in my memory with the soups. *Consomme di pollo* (2s 6d and *pastina in brodo* (2s 6d) are good. Dishes of the day may include baby octopus (10s 6d) or pigeon casserole – not one of my favourites (13s 6d), or duck in orange & brandy sauce (17s 6d). Specialities include garlic-stuffed breast of chicken (13s 6d), veal escalope stuffed with mushrooms, cheese and ham (13s 6d). Nothing unusual among the fish, though it all looks appetising. Pancakes add some variety to the *dolci.* Carafe wines are 13s 6d. A bit pricey for the trattoria title – say, £3 10s for two. CREDIT CARDS: *Diners, American Express*

WESTBURY HOTEL, Bond Street, W1 (MAY 7755). The Grill is open from Monday to Friday for lunch only, with its 27s 6d three-course table d'hôte: the customary hors d'oeuvres, soups (including *gazpacho*), fish (including smoked haddock) – and grills. There are also a couple of chef's specials – *choucroute Alsacienne,* which can be very good, for instance, or roast tenderloin. The Restaurant is the Westbury's pride: open every day for lunch and dinner (6-11.30). Three cheers for the highly delicate system here (only a few others practise it) whereby only the host gets a menu with prices; for guests, the menu is, so to speak, priceless. Reasonable variety, as you might expect from a luxury restaurant in a grand modern hotel. E.g.: a good selection of appetisers, from smoked eel (12s 6d) to corn on the cob (5s 6d); a good variety of soups – *consomme,* cream soups, *gazpacho,* lobster bisque (4s 6d to 7s 6d); fish includes my favourites – *moules poulette,* out of the shell, with mushrooms, in white wine sauce (12s 6d); scampi, sole, turbot, trout (13s 6d to 18s 6d) are also pleasing. I'm not ignoring the entrées – chicken à la Kiev (21s), sweetbreads (18s), escalopes (18s 6d), saddle of lamb (20s 6d). But it really is worth having (purse permitting) the *Chateaubriand en papillote* (55s for two, but there's really enough for three). I'm inclined to drool slightly over the goodies here: *soufflé au citron, soufflé Rothschild, soufflé au Grand Marnier* (8s 6d and 9s 6d). Four kinds of coffee, including Continental, American and HAG (all 2s 6d), though I don't think coffee is coffee without caffeine. Certainly not an inexpensive place, and the long and heady wine list may symbolise it: an average of 30s a bottle, though there is a (1964) Beaujolais too at 22s 6d. The day I lunched there Geraldine Chaplin sat at the next table. Bear this in mind if you gulp at £5 or £6 for two. CREDIT CARDS: *Knott Hotels, Eurocard, Air Travel, Schenley Charge Plan Inc.* I must add a minor warning: the long bar, though pleasantly decorated, sometimes seems draughty if you're not drinking, say, rum punch

TOP TEN

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001) and Golder's Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm, Sun 11 am-11.30 pm. Average bill for two 35s. No credit cards

CAPRICE, French, Arlington Street, W1 (HYD 3183, 5154). Mon-Sat 12.30-3, 6.30 onwards (last orders 11.45). Average bill for two £5 10s. Credit cards: Eurocard

COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 6 (Sun 6.30)-11.30. Average bill for two £4. No credit cards

CRANKS SALAD TABLE, vegetarian, 22 Carnaby Street, W1 (GER 9431). Mon-Fri 11.30-8.30 (coffee from 10). Bill about 13s

EMPRESS international with French emphasis, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3 and 6.30-2 am. Average bill for two £7. Credit cards: American Express, Eurocard

L'ETOILE, French, 30 Charlotte Street, W1 (MUS 7189). Mon-Sat, 12.30-2.30, 6.30-9.30. Average bill for two £5 10s. No credit cards

HUNTING LODGE, English, 16 Lower Regent Street, SW1 (WHI 4222). Mon-Sat 12.30-3, 6.30-12. Minimum charges 25s lunch, 35s for two £7. Credit cards: American Express, Eurocard

MIRABELLE, French, 56 Curzon Street, W1 (GRO 4636). Mon-Sat 1-3 and 7 onwards (last orders 11.15). Average bill for two £10. Credit Cards: Diners, American Express, Eurocard

WHEELERS, French – fish only, 19 Old Compton Street, W1 (GER 7661). Mon-Sat 12.30-2.30, 6-10.45. Oyster bar 11.30-3, 5.30-11. Average bill for two £3-£5. Credit cards: Diners, also their own accounts

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat, 12.45-3, 6.45-10.30. Average bill for two £5-£6. Credit cards: Diners, American Express

For the best of food and wine in the French manner

L'OPÉRA
32 Great Queen Street
off Drury Lane WC2
Holborn 9020
Open from 6.00 till 1.00am

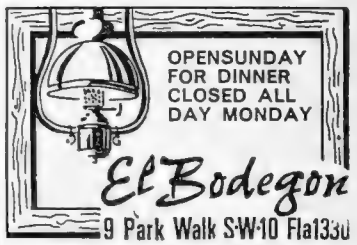
GENEVIEVE
13/14 Thayer Street
Marylebone High Street W1
Hunter 2244

MINOTAUR
Chelsea Cloisters
Sloane Avenue SW3
Knightsbridge 8608
Open Sundays

Bentley's *for Sea foods*

11-15 Swallow St., Piccadilly. REG 6210

GATTOPARDO
29a JAMES STREET, W.1
Tel. WELbeck 4689-4649
Lunch — No minimum charge
Dinner—With dancing to Frank Holder Trio until 3 a.m.



THE MOST SUCCULENT STEAKS IN LONDON ARE SERVED AT
STAR STEAK HOUSE
11 SOHO SQ. W1
DOVER SOLE & SCAMPI available
table reservations
GER 6525
Fully Licensed
Daily: 12noon – 3pm
5·30 – 11·30pm
Sunday: 12noon – 3pm
6 – 11pm

AT THE
WORLD FAMOUS

ESTB. 1865

Café Royal

SPECIAL
Playgoers Dinner
25/-

SPECIAL FEATURES

Fast Service

Transport Arranged

Wide Choice of Menus

Chocolate and Flower Service

Special Message Service

Cloaks, Left Luggage and Cloakroom Facilities for Entire Evening

Dinner may be served in two halves, Two Courses before—Sweet and Coffee after the Theatre

Book your Playgoers Dinner direct (WHI 2473) or at any Theatre Ticket Agency

REGENT STREET • LONDON W1
WHITEHALL 2473

GOOD DRINKING

With an eye to the World Cup series in London this summer, shapely Lorraine Scott has been sent to Mexico by her firm. Object: to spread the word about London's night life, and, in particular, the pubs. The firm, Capital Coaches Ltd., organise trips round pubs for tourists, under the slogan "London Pubs by Night." Lorraine, 24, is chief hostess on these trips, the firm's principal "Beefeater" girl. And she has taken her beefeater costume to Mexico.

On night life in London, Lorraine is the perfect saleswoman. Stemming from her series of flights around Mexico, a party of 400 Mexicans is being brought to London by an agency over there. They, and the thousands of tourists expected here this season, can try Capital's three-guinea, four-hour "pub crawl."

First call is at the Gaiety Theatre Bar of the Victoria Tavern in Strathearn Place, W2, where the seating comes from the old theatre. From there coaches take them on to the Sherlock Holmes in Northumberland Street, near Trafalgar Square. Here, they will be shown the gallery of exhibits connected with the celebrated, fictional detective.

On to the George Inn, an old, galleried, former coaching hostelry in Southwark. Last drinking stop is at Dirty Dick's in Bishopsgate, the pub near Liverpool Street station favoured by Servicemen and women en route to Harwich and the Continent.

The three-guinea payment allows the thirsty traveller to drink as much as he wants during the 20-minute stops at each pub. And the trip ends with a call at Tubby Isaacs's jellied eel stall at Aldgate . . . though the coach firm describe it as a "sea-food stall," because, says sales director Bernard Wallis, Americans shy off the words "jellied eels."

Also awaiting the holiday influx is 28-year-old John Hinds, son of escape-king Alfie. About two months ago he launched his one-man enterprise, Publand Explorations, charging 30s a head for a diversified tour in his converted Mini-bus. His trips cover the City, dockland, riverside and historical pubs off the main tourist beat. You pay for your own drinks.

John, who collects tourists from their hotels, and returns them there after an evening's drinking, began operating because for years, he says, he has met holidaymakers wandering helplessly round London in search of interesting drinking. His tour ends at a musical pub and he gives a choice of six different "explorations."

john mcleod

Lorraine Scott, 24 year old chief Beefeater girl for Capital Coaches Ltd., one of the most prolific guide-cum-hostesses attracting people to London's drinking spots.

THE LAMB AND FLAG, 33 Rose Street, Covent Garden, WC2. TEM 4108. You need a compass or a guide to find it, as it's buried in a warren of warehouses. But effort expended proves worth while. Licensed in the reign of the first Elizabeth, the pub has particular associations with Dryden, who, proprietor Bernard Bessunger tells me, "was almost knocked off just outside." This happened on December 19, 1679, and was known as the Rose Alley Ambuscade. Dryden had written very pointedly about Louise de Keroualle, mistress of Charles II. She arranged for him to be beaten up, and, says Mr Bessunger, he was brought in to be "revived." Each 19 December, the Lamb throws a 17th-century party and olde drinks are dispensed free

THE SEVEN STARS, 53 Carey Street, WC2. HOL 2356. By day, packed with starched-collars from the Law Courts opposite. Some say the occasional judge can be seen discriminatingly savouring a glass from the moderately extensive wine list. This is rather difficult to substantiate, as the pub carries a capacity lunchtime trade. Contributing to this is the excellent variety of snacks. Come evening, it is quietly, steadily busy. There is an air of warmth and comfort about it, and one finds time to admire the old prints

MARQUIS OF GRANBY, 4 West Street, Epsom, EY 21065. This is my favourite Epsom pub, and I tip it strongly for Derby Day . . . or any other time you care to make the trip there. Landlord Mick Flanagan provides drinks, tips and stories at the drop of a whisper. And attractive wife Nora holds court in the tiny, crammed side-section of the bar. Service impeccable, food excellent, nicely pitched atmosphere. On Sundays, lovely girls call in for drinks and chaff. On summer evenings, dozens of Young Conservatives from headquarters across the street pack the forecourt and are liberally decorative

MARIO'S BAR, GROSVENOR COURT HOTEL, Davies Street, W1. GRO 5161 Dear Maxwell Joseph. Your Barman Mario is one of the best in London. He's doing a great job in this temporary bar, and one can understand the difficulties he is facing while the downstairs bar is being arranged. But I do feel the hotel could provide him with an adequate supply of vodka. When I called with friends, Mario had barely enough left in the bottle to pour one and a half measures. And I was told it was impossible to get more from anywhere in the hotel. He was also unable to provide two of the most popular brands of king-size filter cigarettes. I stress, however, that he treated us admirably, and it was a pleasure to chat with him

COCK AND LION, Wigmore Street, W1. WEL 7085. Comfortably elegant, with a surprising evening trade, considering it is situated in the heart of a business area. Excellent Charcoal Grill upstairs. Proprietor Leslie Briggs and his staff attract a wide range of drinkers and diners, and though packed at lunchtime, service is smooth. Sportsmen look in frequently, and I am told it also has something for Bing Crosby, Dickie Henderson, the Beverley Sisters and other showbusiness people

NIGHT LIFE

Sibylla's, that club that has been talked about and written about for so long, has at last made its first official move as a club. Until now club dwellers have survived on rumours. Rumours about its location, its backers, and its opening date.

Well, the location is firmly set for downstairs at 9 Swallow Street, off Piccadilly, formerly the Studio Club. There will be room for 150 people, a bar, a discothèque, a dance floor and a group, the latter to be surrounded by blue glass walls.

The backers are Alan Freeman, Terry Howard, Kevin MacDonald, Bruce Higham, George Harrison and the wealthy Sir William Pigott-Brown.

And the opening date . . . well, that's not quite fixed, but anyway there will not be an opening night free-loader's special. Instead the club will simply open, probably during the first two weeks of June. So far £45,000 has been raised and spent on the club and the decor will be created by David Mlinaric. He has chosen blue and shades of blue as his basic colour. The effect, I am told,

Punched cards and a computer are being installed at the Scotch of St James'. Customers will punch out their requests, the computer processes them, then the record girl takes over.

will delight the eyes of visiting submariners.

Kevin MacDonald tells me the 2,500 letters sent out inviting people to join Sibylla's have been very effective, "we don't think it was a cheek asking people to join a club they had never seen, the people we want as members know enough about the club already."

The ambition for Sibylla's seems to be a sophisticated room, where the drinks are medium-priced, the sounds are superb and the clientèle are as "in" (to use an old-fashioned word) as they feel. The sounds will be projected from huge outcrops of speakers around the room and over the dance-floor, and the knobs on the control panel number an impressive 69. Certainly there is enough enthusiasm among the owners to achieve all that.

●After the extravagant fortnight at Annabel's where everything went Russian (even the *menu* was in Russian and subtly translated into French), Managing Director Mark Birley is already contemplating further fortnights of assumed nationality. Two possibles are Chinese and Moroccan. They will have to be good to cap the exquisite reality of his Russian venture.

john viner

DISCOTHEQUES

EARL'S CAVE, 97 Earls Court Road, W8 (FRO 1999). 8 pm-1 am. Closed Mon. Membership 21s men, 10s ladies per year. Entrance: weekend, guests 7s 6d men, 6s ladies. Members 5s men, 4s ladies. Less during the week. Licensed till midnight. Light snacks served. Drinks: Scotch 2s 6d. Tue: Free wine between 8.0 and 9.0 pm. Wed: Drinks at half-price till 10 pm. *Entertainment:* Boule. 2s 6d min. £1 max, blackjack 5s min, £5 max. Discothèque dancing

FANNY'S BISTRO, 51 Maddox Street, W1 (MAY 6214). 7.30 pm till 3 am. Non-membership cover charge 2s 6d. After 10.30 pm minimum charge 1 guinea which can include light supper dish and 4 drinks. Full *à la carte* dinner menu. Drinks at pub prices. *Entertaiment:* Discothèque dancing

FLAMINGO, 33/37 Wardour Street, W1 (GER 1549). Closed Mon. 7.30-11 pm Tues. 7.30-11.30 and midnight to 5 am Fri, band session and usually US star. 6 May: The Dixie Cups, The Ram Jam Band. 7.30-11.30, midnight-6 am, Sat, band session, 3-6 pm and 7.0-11 pm Sun, band session. Membership (incl in first visit) 10s early session, 15s late session. Members: 5s and 7s 6d. Entrance 5s early session, 10s late session (more if big name). Tues, record sessions at 3s 6d. Unlicensed

THE IN PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm till 4 am. Licensed to 2.30 am. Every night except Sunday. Annual membership 3 guineas, 1 guinea for three months. Monday night free entrance, varies rest of the week 5s to £1. Guests extra. *Entertainment:* gambling, discothèque

DINNER & DANCE

WHISKY-A-GOGO, 33/37 Wardour Street, W1 (GER 7676). 8 pm-3 am. Membership 21s men, 10s 6d ladies for 6 months. Male students 1 guinea per year. Entrance: Mon to Fri: Ladies free. Mon to Thurs: Men free. 7s 6d weekends. Food: Barbecue. Drinks at normal pub prices. *Entertainment:* Roulette, dice, blackjack, Bank of Las Vegas. Stakes vary from 2s 6d to £5. Discs, live groups. Weekend cabaret

BEACHCOMBER, Berkeley Street, W1 (MAY 7777). 5.30 pm-1.30 am. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 pm-midnight. Average £2 to £2 10s a head. Cocktails from 7s. Wines from 21s to £3. *Entertainment:* Three bands from 8 pm-1.30 am. Three vocalists

CANDLELIGHT CLUB, 3 Green Street, Grosvenor Square, W1 (GRO 5753). Mon to Fri 8.30 pm-4 am. Sun 8.30 pm till 3.30 am. Closed Sat. Dinner, *à la carte* only; as many courses as you wish 79s 6d plus wine. Drinks. Wines from 30s. Whisky 12s double. Cover charge 1 guinea. Service charge 15 per cent. Superb flambés prepared at the table by Eugénè from the Ritz, Paris and Savoy, London. Bilingual hostess service. Dancing to Allan Comyns at the piano. Discothèque. Licensed till 3.30 am

GATTOPARDO, 29a James Street, W1 (WEL 4689). Midday-3 pm lunch approx 30s a head including wine, 7 pm-3 am dinner approx 50s a head including cover charge and wine. Closed Sun. No service charge. Dancing till 3 am to Frank Holder's music. Licensed till 3 am

VINES, 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm lunch, cover charge 1s 6d. Set 4-course lunch 18s 6d. Bar open from 6 pm-11 pm. Dinner from 7.30 pm-midnight. Cover charge 2s 6d. Food *à la carte* approx 50s a head plus wine. Membership 2 guineas. Music for dancing

GAMING

CROCKFORDS, 16 Carlton House Terrace, SW1 (WHI 1131). Bridge starts at 2.30 pm. 2s-£1 a 100; poker 5 pm, 10s-£4 a game; roulette 5 pm, 2s 6d min, £100 max, even chances, £5 on a number; Kalooki 8 pm; chemin de fer 9 pm; blackjack 10 pm. Closes when play ends. Membership 8 guineas. Out-of-town residents 4 guineas, overseas members 3 guineas. Restaurant and bar

FIVE HUNDRED SPORTING CLUB, 42 Albemarle Street, W1 (HYD 0287). Open 24 hours. Membership 1 guinea. Luxurious intimate atmosphere. French roulette, blackjack, chemin de fer, poker. Stakes vary from 2s 6d to £50. Racing facilities. Restaurant for inexpensive meals. Licensed till midnight

ROOM AT THE TOP, High Road, Ilford, Essex (ILF 5588). 3 pm to close of play. Membership 1 guinea a year. Joint membership 30s a year. Members' car park, private lift. Roulette, chemin de fer, baccarat, blackjack, American dice. Private card room. Stakes vary from 2s to £75. Fully licensed. Restaurant. Dinner 25s or excellent *à la carte*. Membership of Sporting Club, Knightsbridge, automatically confers membership of Room at the Top

WINDMILL GAMBLING SALOON, Great Windmill Street, W1 (GER 8552). 4 pm until play ends. Founder membership 10s 6d. American roulette, blackjack, dice. Stakes vary from 2s 6d to £50. Licensed bar, light refreshments

SPECTACULARS & CABARETS

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm, restaurant-cabaret room opens 10 pm, cabaret at 1 am. Annual membership 3 guineas, cover charge 5s a head after 11 pm. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 pm. *Entertainment:* cabaret at 1 am, dancing to two bands from 10.15. Cabaret: Until 7 May: Jenny Johnson, Bewildering Zodias, Jones Boys. From 9 May: T'sai Chin, Tim Connor. Blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

ELYSEE, 13 Percy Street, W1 (MUS 4804 and LAN 3988). Midday to 3 pm and 6 pm to 12.30 am daily including Sunday. Cabaret 2 times nightly of Greek music and dancing. Dancing from 8 pm to 1.0 am to 3-piece band. International menu and menu specialising in Greek food, *à la carte* only, about 21s a head weekdays, 30s weekends, plus wines from 1 guinea to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 am

SAVOY RESTAURANT, Strand, WC2 (TEM 4343). 8 pm to 2 am. Cabaret at midnight. Dinner, Dance and Cabaret 52s 6d excluding coffee and wine, or *à la carte*. *Entertainment:* Cilla Black until 7 May, then Savoy Show

A prestige Night Club you can afford

THE BLUE ANGEL

14 Berkeley Street
London, W.1
MAY 1443

★

Quiet Bar until 11 p.m. at reasonable prices
dining, dancing to 2 bands until 4 a.m.
excellent Cabaret at 1 a.m.

★

No Hostesses

★

Membership 3 gns. by personal application

fanny's bistro

51 Maddox Street, W.1

DANCING TO DISCOTHEQUE

Dinner, Supper or Breakfast
Drinks at Pub Prices
No Parking Problems

OPEN 7.30 - 3 a.m.
BOOKINGS MAY 6214

THE ALCOVE RESTAURANT WES 1443
and Lounge Bar
Closed Sundays Parties up to 40
17, Kensington High Street
(opposite Royal Garden Hotel)

95 Charlotte St. W.1
MUS 3144
FULLY LICENSED
KEBAB & HOUMUS
OPEN 12 - 11.30 pm
SUNDAYS 6 - 1130 pm

Just Opened

For the finest charcoal grilled steaks and kebabs

Rustum's

Exciting new Restaurant at 312 King's Road, S.W.3
FLA 4483
OPEN 12-2.30
6-MIDNIGHT
AND SUNDAYS AS WELL

Les Patrons Mario Lappon Luigi Buosi

Le Boudoir

RESTAURANT
HAUTE CUISINE FRANÇAISE

LUNCH FROM 12-2.30
DINNER FROM 6.30-11.30
CLOSED SUNDAY
257 FULHAM RD., Reservations
LONDON, S.W.3 FLA: 9449/6945

The GAY HUSSAR
Hungarian Restaurant
2 Greek Street, W.1
GERrard 0973

Weekdays
12.15-8.30 p.m.
Continuously.
SHEEKEY'S
London's Finest Fish Restaurant since the turn of the century. Whitstable Natives served exclusively.
29 St. MARTINS COURT, W.C.2
TEM 4118

TIDDY DOLS EATING HOUSE
Now re-opened
Tiddy Dols is named after the well known gingerbread baker and eccentric, Tiddy Dol. Try our extensive English menu.
Tiddy Dols Eating House, 4 Hertford Street, Shepherd Market, Mayfair, W.1. GRO 2358 (behind the London Hilton). Book a candlelit alcove. Fully licensed until midnight.

Lorenzo & Mino's
LA DOLCE VITA
10 FRITH STREET, W.1
GERrard 2774
Dinner—Dancing Nightly until 1.30 *a.m.* · *Sundays* 12.30 *a.m.*
Diners' and American Express members welcome

THE STABLE
Open for Lunch
and Dinner from 6.30 onwards
DANCING
From 10.30 p.m. till 2.30 a.m.
(Closed on Sunday)
123 Cromwell Road,
London, S.W.7
(Opposite West London Air Terminal)
Reservations: FRObisher 1203-2558

DISCS

FIRST FIVE: 1 The Most of the Animals (Columbia SX 6035). 2 The Beach Boys Today, (Capitol T 2269). 3 Wings and Things, Johnny Hodges-Wild Bill Davis (RCA Victor RD 7744). 4 Indo-Jazz Suite, Joe Marriott-John Mayer (Columbia SX 6025). 5 Alfie, Sonny Rollins (HMV CSD 3529).

Anyone who has tried to book a name group for their ball or dance has some idea of the pickings to be earned, albeit arduously, by the top names in the pop world. For although it's the £1,000-a-week television contracts and the million-dollars-a-year guarantees that get the publicity, it's the hard slog of one-night stands that make the gravy.

Leaving aside the absurd amounts that the Beatles and the Stones can earn in America (on 23 August, reports *Variety*, the Beatles expect to take home 200,000 dollars from one night at Shea Stadium), it's almost impossible to buy any of the first 10 groups for a night for less than £250. At least two of them – the Animals and Manfred Mann – never work for less than £400, and expect £500. Most of the remainder – the Yardbirds, the Kinks, Spencer Davis, the Hollies, and so on – would average between £300 and £350. And considering that in the normal swim of things, a group will work five dates a week, that works out at a lot of bread.

The much-vaunted money to be made from records often doesn't come to nearly as much. The performing "cut" works out at twopence per disc; on a quarter-million sales (which few Top Ten records nowadays make) this earns £2,000, spread over about three months – less than £200 a week.

Goldie, formerly of the Gingerbreads, has moved from Andrew Oldham's agency to Chris Blackwell's in an effort to achieve hit before work permit expires.

Nor do television shows add much to a group's income. ITV's networked shows pay from 18 to 35 guineas per man – considerably less than earnings on a one-nighter. It's the exposure and the prestige that compensate.

Of course, as a matter of simple mathematics, it's better to be a soloist – or even a disc jockey. Any performer (as opposed to songwriter) in a group would be happy if over the year he had averaged £250 a week. A top DJ can earn nearly that – the usual fee being 200 guineas – for spending just half-an-hour opening a shop. A standard Radio Luxembourg 15-minute programme pays the DJ £30-£40, depending on status; most of them will do about four programmes a week. Television comperes often get as much as the singers – seldom less than £100 a programme, and sometimes as much as £200. With BBC radio programmes on top, £500 a week is by no means exceptional for the top half-dozen DJs.

leonard levesley

RECORD REVIEW BY BARRY FANTONI

Barry Fantoni is 23 years old and describes himself as a "mass communicator" – which is remarkably accurate considering his many activities. As compere for "Whole Scene Going," as an accomplished painter, a former art teacher, a writer, illustrator and song writer for Billy Fury. More recently he has branched into the fields of acting and singing. His first film "Just Like a Woman" in which he has a non-singing dramatic role, will be premièred this summer. Barry's first disc will be released on Fontana on 20 May. The top side, written by Ray Davies specially for Barry, is titled "Little Man in a Little Box"

The Beach Boys Today (Capitol T 2269)
Do You Wanna Dance? Good to my Baby. Don't hurt my little sister. When I grow up. Help me, Ronda. Dance, dance, dance. Please let me wonder. I'm so young. Kiss me, Baby. She knows me too well. In the back of my mind. Bull session with the "Big Daddy"
Production on this is marvellous and represents the Beach Boys at their best. Some really beautiful tunes. This album is produced by Brian Wilson, the composer of many hit songs, and there are some terrific new numbers by him on this one

The Brazilian Bombshell, Carmen Miranda (Ace of Hearts Ah 99)
South American Way. I want my Mama. I, Ye, Yi, Yi, Yi. Chica Chica Boom Chic. A weekend in Havana. The man with the lollipop song. When I love I love. Rebola a Bola. Chattanooga Choo Choo. Tic tac do meu Coracao. Upa, upa. Tico-tico
This is fantastic. I have always been a great fan of Carmen Miranda and that is why I got to doing this sleeve. One of the great female stars of all time and this is probably her best recording in my opinion, really gives you that Brazilian feeling!

It's Turned Out Nice Again! George Formby (Ace of Clubs. ACL 1145)
Sitting on the ice in the ice rink. I do do things I do. If you don't want the goods, don't maul 'em. The best of schemes. The wedding of Mister Wu. John Willie's jazz band. I went hot and cold. The old kitchen kettle. Levi's monkey Mike. Do de o do. The fiddler kept on fiddling in a little Wigan garden. Sun bathing in the park. You can't keep a growing lad down
Being a star was a by-product to George Formby, there was more to him than one at first realised. In a way Ray Davies and myself are to the 60s what Formby was to the 30s. There is some very fine trumpet backing on the Album by Nat Gonella of the Jack Hylton Orchestra, and the programme is made up from all George's highly popular music-hall repertoir

Not Only Peter Cook . . . But Also Dudley Moore (Decca LK 4703)
The Ravens. Superstitions. Tramponuns. Art Gallery. Initials. Religions
Indescribably brilliant! From those unrivalled masters of 20th-century humour

The Kink Kontroversy. The Kinks (Pye NPL 18131)
Milk Cow blues. Ring the bells. Gotta get the first plane home. When I see that girl of mine. I am free. Till the end of the day. The world keeps going round. I'm on an island. Where have all the good times gone. It's too late. What's in store for me. You can't win
There are some very good songs on this LP, pinpointing Ray Davies' songwriting talent, the point always remaining basic with simple lyrics

Beatles for Sale. The Beatles (Parlophone PMC 1240)
No reply. I'm a loser. Baby's in black. Rock and roll music. I'll follow the sun. Mr Moonlight. Kansas City. Eight days a week. Words of love. Honey don't. Every little thing. I don't want to spoil the party. What you're doing. Everybody's trying to be my baby
Just more of the Beatles timeless and ageless music adored by all the world. Full of incomparable Lennon and McCartney compositions, eight new ones, which are interspersed with six rhythmic old numbers such as Kansas City and rock and roll

Hang on Ramsey! The Ramsey Lewis Trio (Chess CRL 4520)
A hard day's night. All my love belong to you. He's a real gone guy. And I love her. Movin' easy. Billy boy. Hi-heel sneakers. The more I see you. Satin Doll. Hang on sloopy
This album generates terrific excitement just as they did with their wonderful version of The In Crowd. There is a great deal of variety and contrast in their selection of numbers which gives an exceptionally impressive illustration of their capacity for giving new interest to long-familiar material such as Satin Doll

TELEVISION

FIRST FIVE: 1 File on Harry Jordon (16 May, ITV, 9.40 pm). 2 Death of a Salesman (17 May, BBC-1, 8 pm). 3 Tobacco Road (18 May, BBC-2, 9 pm). 4 Woody-Herman in Jazz 625 (18 May, BBC-2, 10.20 pm). 5 Frost Report on Leisure (19 May, BBC-1, 9 pm).

All the fuss over the shaving-off of Jimmy Edwards's moustache – surely the best publicised case of falling hair since Samson – has diverted attention from the series in which he is to star.

"The Hunting, Eating, Eccentric and Extravagant Exploits Of That Renowned Sporting Citizen – Mr John Jorrocks" is an eight-part project adapted from the three Jorrocks novels written by a sardonic, ribald Victorian North Country lawyer, Thomas Smith Surtees. Jorrocks, the ride-to-hounds grocer from Coram Street, City, is a cult among County people; and the series goes out in July under the banner of BBC-2's classic serial.

The surprising thing is not so much the televising of Jorrocks, but the delay in exploiting the Surtees books. The stories, considered too hot for the ladies when first published, contain savage social satire and a bleak picture of a dead era. Surtees was a gentleman watching the new rich inheriting their Industrial Revolution kingdom; and he hated it.

Michael Voysey, script-writer on the series, spent

Robertson Hare opens "Comedy Playhouse" (BBC-1) on 17 May playing in "A Bishop Rides Again."

five years trying to sell Jorrocks to the BBC. Officials winced away from the blood sports theme as from a Tynan word.

Finally, it was decided that the classic serial needed a lighter interlude. Voysey's hour had come, and he organised Jimmy Edwards for the lead. Costume fittings were squeezed in before Edwards went to Australia and contracts signed.

Suddenly, Voysey realised that the BBC was committed to a £20,000 venture, without a single word of the script on paper. He had been so busy fighting for Jorrocks' *lebensraum* on television that the little detail of adapting eight episodes had slipped his mind.

The novels, at first glance, are ideal material for television: episodic, and highly visual.

In fact, says Voysey, adapting them was a nightmare. "The dialogue is surprisingly modern—Cockney slang seems to have come full circle. But hardly any of the episodes, splendid as they are, have any real connection. There are endless digressions."

Achieving his ambition has, to some extent, drained Voysey. But he has no hard feelings: "I still love Jorrocks. He *enjoys* everything so much."

peter mugnus

Pamela Franklin as Kate in the first episode of the serial "Quick, Before They Catch Us." BBC-1, 7 May.

WEEKEND VIEWING

SATURDAY 7 MAY

First in the new series of 20 episodes replacing *Dixon of Dock Green* is called *Quick, Before They Catch Us*. It is a fast-moving, adventurous story about three youngsters (played by Pamela Franklin, Teddy Green and David Griffin). A special feature will be the off-beat clothes designed by Michael Robbie, and worn by Pamela Franklin throughout the serial. BBC-1

Evening western stars Robert Wagner, Debra Paget and John Lund and is called *White Feather*. Directed by Roy Webb. BBC-1

Comedian Stan Stennett returns as guest star in the *Black and White Minstrel Show*. It has been two years since he appeared in the television version and is currently appearing in the stage production in Nottingham. BBC-1

Afternoon film, *Reluctant Enemies*, is an Italian film made by Luciano Salce in 1961. A comedy with serious undertones, set in Italy in 1944, when the German occupation was ending and the Nazis were trying to stop a new government from emerging. BBC-2

First of three programmes, called *Three Rousing Tinkles*, and consisting of three half-hour plays by N S Simpson, is described as "way-out humour." It is set in suburbia and revolves round an eccentric couple, Bro and Middie Paradock (played by husband and wife Edwin Apps and Pauline Devaney). The first episode is entitled *The Father by Adoption* and is based on one of the stories from Marquis of Rangoon's *Natural Grand-daughters*. BBC-2

Journey into Spring. A visit on film to Selborne, Hampshire, between 1767 and 1780. The Rev Gilbert White wrote these letters that describe the natural history of Selborne. BBC-2

World of Sport. Cricket from Oxford, Oxford v West Indies; Rome Horse Show (ABC); racing from Newcastle; and wrestling from Bradford. ATV, 1.10

Evening film, *Child in the House*. The whereabouts of Stephen Lorimer, wanted for fraud, is known only to his 11-year-old daughter, Elizabeth, who is living with her selfish aunt. Stars Phyllis Calvert, Eric Portman, Stanley Baker and Mandy. ITV, 7.10

Frankie Vaughan Show. Guest stars Hattie Jacques, Dickie Valentine and Ted Rogers. ATV, 8.35

Knock On Any Door. Weekly series created by Ted Willis. This week's story is called *Sunday in Perspective*, with Wendy Hiller, John Stride, Sheila Reid and Michael Turner. David and Sue Burton visit his parents each weekend . . . but this Sunday is rather different. ITV, 10.15

A Date With – The Dallas Boys. ITV, 11.45

SUNDAY 8 MAY

Harold Lloyd stars in the afternoon film, *Professor Beware*. BBC-1

Sunday Story spotlights General Gordon of Khartoum. Written and narrated by Roger Delgado, it tells the story of his character and achievements. BBC-1

Evening comedy film *Carlton-Browne of the FO* stars Terry-Thomas, Peter Sellers, Luciana Paoluzzi, Thorley Walters and Ian Bannen. A Boulting Brothers production, it pokes fun at British colonialism. BBC-1

Horizon – *Man in Space* describes how man lives and eats in space and how he survives the launching and re-entry. David Lutyens reports from Houston, Texas, and describes his personal experiences sitting in the Gemini Capsule eating "space food"

Robert MacKenzie and Erskine Childers talk to the President of the United Arab Republic, Gamal Abdel Nasser, on the programme entitled *People to Watch*. BBC-2

Theatre 625, *Parade's End*. A trio of 90-minute plays directed by Alan Cooke, who worked on the project for four months, using a cast of 150, to tell the story of one man, Christopher Tietgens. He cannot bring himself to believe that the age *he* believes in is past

Tempo International. ABC visit comedian Jacques Tati on the set of his new film *Playtime* (being made in English). Tati has created a fantasy city on wheels called Tativille. ITV, 2.15

Thank Your Lucky Stars, Craig Douglas, the Rockin' Berries, Terry Scott, Manfred Mann and the Troggs. ITV, 3.30

Afternoon thriller film stars Brenda Marshall and Joel McCrea, and is called *Espionage Agent*. The chief of an international spy ring forges an American passport from Brenda Ballard, a homeless wanderer in Europe. Later, married to a man in the US Diplomatic Service, she finds herself threatened with blackmail. ITV, 4.0

A Date with Music. Steve Race introduces contemporary choral music from 20th-century composers. This week we hear John Gardner, Edgar Bainton, Bernard Naylor and Malcolm Williamson. ITV, 6.35

Tarbuck at the Prince of Wales. Guest stars include Dusty Springfield and Paul and Barry Ryan. ITV, 8.25

Evening Western is called *Ambush* and stars Robert Taylor, John Hodiak and Arlene Dahl. ITV, 9.25

VISIT A
KENCO
COFFEE HOUSE
WHEN NEXT IN TOWN

Caltex House, 52 Brompton Rd. SW3
80 Kings Rd, Chelsea, SW3
20 Marylebone High St, W1
59/61 Queensway, W2
10 Dean St, W1
18 Old Compton St, W1
62-64 Kensington High St, W8
Kenco-Centre, Waverley Hotel, Southampton Row, WC1
Kenco-Centre, Kenilworth Hotel, Great Russell St, WC1

Open 9 am until 11.30 pm 7 days a week.
Licensed branches.

LA BUCA DI BACCO
FLA 8962 FLA 3301
Open Daily Till 1.30 am. Sundays Till 12
1 SYDNEY ST. SW3

ICELAND FOOD CENTRE-RESTAURANT
5 REGENT STREET, LONDON, S.W.1.

LEONI'S
'QUO VADIS'
SOHO'S MOST FAMOUS RESTAURANT
Personal attention of Peppino Leoni
* UNIQUE AND INTIMATE ATMOSPHERE
* INTERNATIONAL CUISINE
* ITALIAN SPECIALITIES
* PRIVATE BANQUETING ROOMS
LUNCHEON *from 12.15 p.m.* DINNER *from 6.15 p.m.*
SUNDAY *DINNER ONLY from 6.45 p.m.*
LEONI RECOMMENDS
'Quo Vadis', 26 East 63rd Street, New York.
Proprietors: Bruno and Gino
26/29 Dean Street, Soho, W1. Reservations: GERrard 9585/4809

SPORT

What with *Modesty Blaise* bursting upon us, I thought it advisable to contact the British Judo Association. They say there are nearly 15,000 paid-up members at present, with an estimated total of 25,000 Britons throwing themselves around.

Their general secretary is a soft-voiced lady called Pamela Hogg, an ex-judo exponent herself now forced by office to remain behind her desk. This weekend is *the* weekend for judoists, with the European championships in Luxembourg and, more to the point, a full-scale festival of judo by the London Judo Association down at the Crystal Palace National Recreation Centre.

This, then, is the sport in which midget housewives can hurl fully grown men across a room with the flick of their dusting wrist. "That's silly," says Miss Hogg charmingly. "Certainly, the housewives can learn it but they would not be able to throw anyone round a room." Reassured, I asked who exactly takes up judo and why. "The most staid-looking solicitor downwards," Miss Hogg replied.

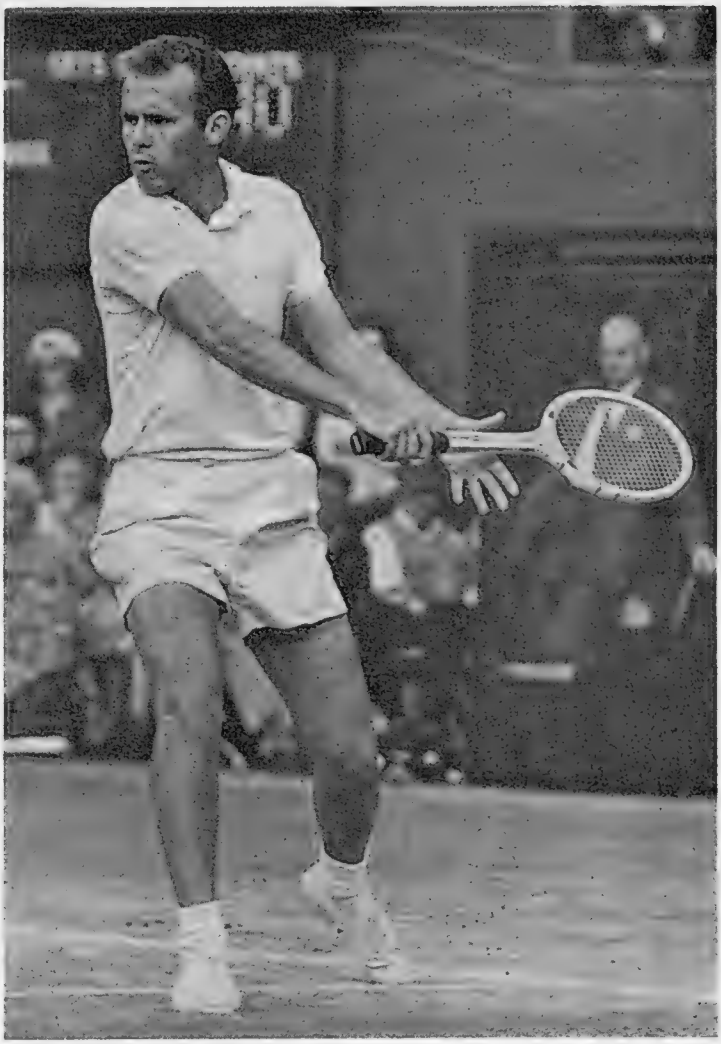
Basket-ball at Wembley all this week at 7.45 pm. The Harlem Globetrotters guarantee added entertainment value.

"It's a philosophy. What you are out to do is to destroy your opponent's balance by movement, not strength. The people who go in for it just seem to go and on. It becomes almost a way of life. It's a very friendly sport; the underdog is always helped."

Yet despite this active interest, Miss Hogg feels there is an undercurrent of anti-judoism among us. "We don't know what we've done wrong," she says, "but there is a feeling that it is a mystic art. It's difficult to say. Some people are a bit wary about the Japanese terminology. It would be most disliked if we used English terms."

When Britain won three Gold Medals at the Junior European Championships in Holland last year, there was not a mention in the newspapers. Let's hope that if we win this weekend things will be different. Meanwhile, if you want to take up judo it will take you about 18 months to become proficient. It takes two sessions a week and you'll be surprised who you meet. *Evening Standard* cartoonist "Jak" is the most unlikely judo enthusiast I know. If you want to know more, Miss Hogg's phone number is LANgham 7585.

michael wale



Penguin have brought out another of their excellent handbooks: "Improve Your Tennis," by Tony Mottram (7s 6d). Most of what Mr Mottram advises is illustrated—as above, where Australia's Ken Fletcher shows the modern method of taking the racquet back with two hands and bringing it forward with one in the back-hand drive.

ASSOCIATION FOOTBALL

Arsenal v Leicester City. Highbury. Sat 3 pm. (Piccadilly Line to Arsenal)

Chelsea v Sheffield United. Stamford Bridge. Sat 3 pm. (District Line to Fulham Broadway, then short walk.) Can Sheffield United rub in the lesson dealt out by Sheffield Wednesday?

Second Division

Charlton Athletic v Derby County. The Valley. Sat 3 pm. (Trains to Charlton from Charing Cross or London Bridge)

Crystal Palace v Carlisle United. Selhurst Park. Sat 3 pm. (Trains from Victoria to Thornton Heath)

Leyton Orient v Manchester City. Brisbane Road. Sat 3 pm. (Central Line to Leyton.) Leyton will be in the Third Division next season and Manchester City almost certainly in the First

Third Division

Brentford v Mansfield Town. Griffin Park. Sat 3 pm. (Piccadilly Line to South Ealing.) Brentford have sacked their manager and they plunge towards the Fourth Division

FLAT RACING

Kempton Park. Fri 6 pm. Sat 2 pm. Fri is first London evening meeting of the season. (Trains from Waterloo to Kempton Park course station.) *Big Race.* Fri: Queen Elizabeth Handicap. 5 furlongs (3-year-olds). Watch for Tin King (10-0); Lad's Love (9-6), already a winner this season at York: Procession (9-6) and From Russia With Love (9-6). *Big Race.* Sat: Great Jubilee Handicap, 1¼ miles. One of the good betting races. Won last year by Antiquarian (7-9). He is entered this year with 7-11. Watch for Lincoln winner Riot Act (8-8) and one of last season's best handicappers Super Sam (9-1), who ran for Britain at the back end of last season in the Laurel Park International in America

Brighton. Mon and Tues. This is part of the world against which Graham Greene wrote his novel *Brighton Rock.* (Trains from Victoria to Brighton, then special bus service to course)

Alexandra Park. Wed 6.15 pm. London's enigma course. It is shaped like a frying-pan and the facilities are a bit primitive by today's standards. (Train from King's Cross to Wood Green. Northern and Piccadilly Lines to Finsbury Park, then buses 212, 223)

CRICKET

Middlesex v Kent. Sat, Mon, Tues. Lord's, St John's Wood. 11.30 am each day. (Bakerloo Line to St John's Wood. Buses 2, 2a, 13, 59a, 74, 74a, 74b, 113, 159, 187.) Even if you do not understand much about cricket, the Tavern is open all afternoon on the popular side. Perfect day's relaxation if the weather is right

Surrey v Derbyshire. Sat, Mon, Tues. The Oval, Kennington. 11.30 am each day. (Northern Line to Oval. Buses: 3, 36, 36a, 36b, 59a, 95, 109, 133, 133a, 155, 159, 159a, 163, 172, 185. Green Line coaches, 709, 710, 711)

Middlesex v Glamorgan. Wed, Thurs. Lord's, St John's Wood. 11.30 am each day

Surrey v Sussex. The Oval, Kennington. Wed, Thurs. 11.30 am each day

GREYHOUND RACING

Big races of the week: Catford. Sat 7.30 pm. Semi-final of the Gold Collar. 570 yards. One of the eight classics. Good but small restaurant; book early. Ring DUN 2261. (Buses: 36, 36b, 47, 54, 75, 108, 108b, 124, 141, 141a, 160, 176, 180, 185, 199. Green Line coaches: 704, 705)

Wembley. Mon 7.45 pm (also Fri 7.45 pm). Double Diamond Stakes. 900 yards marathon, three heats. (Bakerloo and Metropolitan Lines to Wembley Park, then short walk.) Good restaurant and cocktail bar. Bookings: WEM 1234

Slough. Tues 7.30. Wokingham Stakes. 460 yards, heats. (Train from Paddington to Slough.) Small restaurant does good grills and my informant tells me to choose the rump steak. Bookings: Slough 23234

White City. Thurs, Sat, 7.30 pm. (Central Line to White City.) Good restaurant

Wimbledon. Wed, Fri. 7.45 pm. (District Line to Wimbledon, then express bus to track.) Good restaurant

ATHLETICS

London Athletic Club v RMA Sandhurst v Loughborough University. Wed 7 pm. Crystal Palace National Recreation Centre. Bar and food facilities but no dogs allowed in Centre

GOLF

Golf Illustrated Vase. Sunningdale. Sat 8 am-6.30 pm. (Trains from Waterloo to Sunningdale.) Foster, Sweeney, Lunt, Cole among entries

CROQUET

Peels Memorials. Roehampton. Mon and all week. 10.30 am each day. (Trains from Waterloo to Barnes)

MOTOR RACING

Brands Hatch. Sun 2.30 pm. BRSCC 500-mile race. (Trains Victoria to Swanley)

LAWN TENNIS

Queen's Club v Hurlingham. Sun 2.15 pm. (District or Piccadilly Lines to Baron's Court)

SPEEDWAY

West Ham. Sat 7.45. Open meeting. (District Line to Plaistow, then express bus)

Rye House. Sun 4.15 pm. Rayment's Rose Bowl. Individual competition. (Trains from Liverpool Street to Rye House)

Wimbledon v Halifax. Mon 7.45 pm. (District Line to Earlsfield)

West Ham v Belle Vue. Tues 7.45 pm

PLAYGIRLSPLA YGIRLSPLAYGI RLSPLAYGIRLS

next week in

london life

a guide, a discussion, a close-up, a run-down – oh, the lot all about

THE PLAYGIRLS

who are they, where do they live, who do they date, what are their views on men, money, sex, and having read about them (playgirls), LOOK AT THEM (playgirls), pages and pages of them (playgirls) in colour, in settings of suavity; they have panache, authority, intelligence, beauty, they're playgirls

LONDON'S PLAYGIRLS in

london life

(where else?)

apart from the playgirls

london life

next week also offers

THE BIRTH, GROWTH, ADOLESCENCE AND MATURITY of Carnaby Street

That's right, Carnaby Street, the alley that escalated from a short cut through Soho to a world synonym for trendy lads and lasses. No, you *don't* know all about Carnaby Street, because

london life

(the magazine that has all those ravishing photographs of playgirls in it) has more to tell next week

PLUS PLUS PLUS

theatre, ballet, films, concerts, clubs, discotheques, restaurants, playgirls, film directors, footballers, fashion, art, playgirls, shopping

ALL STRIVING FOR ATTENTION in

london life

next week

(*PS* – Did we forget to mention the playgirls?)

MISCELLANY

LECTURES

British Museum, Bloomsbury, WC1 (MUS 1555). Th 5 May: Graphic Art of Japan 2: Picture Books (illustrated). 11.30. Life and Death in Ancient Egypt. 3.0

F 6 May: Moslem Antiquities. 11.30. Aspects of Graphic Art: Goya (illustrated). 3.0

Sat 7 May: English watercolours 1: Landscape (illustrated). 11.30. General Tour: Ancient Mesopotamia. 3.0

M 9 May: Masterpieces of Drawing from the Print Room. 11.30. The British Museum Library (illustrated). 3.0

T 10 May: The Anglo-Saxons: manuscripts. 11.30. The Hebrews in History. 3.0

W 11 May: The History of Clocks. 11.30. Gods and Kings of Ancient Egypt. 3.0

Buddhist Society, 58 Eccleston Square, SW1 (TAT 1313). F 6 May: Public Lecture, the Venerable Sthavira Sangharakshita. 6.30

Sat 7 May: The Saturday Group, with tea. 3.0

T 10 May: Theravada Study Class. 6.30

Fifty-Nine Society of Kensington, Central Library, Camden Hill Road, W8. Th 5 May: Writers in Communist China, Eric Chou. 8.0

French Institute, Queensberry Place, SW7 (KEN 6211). Th 5 May: Language and Communication, Jean Belanger. 6.15

F 6 May: Le compagnonnage de Roland et Olivier, Pierre Le Gentil. 8.15

T 10 May: La Religion de Péguy, the Rev Father Duploye. 6.15

W 11 May: Claude Bernard et "l'Introduction à l'Etude de la Médecine Expérimentale" – Bilan d'une Commemoration – 1865-1965; Prof Marc Klein. 6.15

German Institute, 51 Prince's Gate, SW7 (KEN 3648). M 9 May: Dürrenmatt, der eigenwillige Dramatiker, F R Enzweiler. 8.0

Geological Museum, Exhibition Road, SW7 (KEN 9441). Th 5 May: A Study of Volcanoes I: Famous Eruptions. 3.0

Sat 7 May: Films – 1960 Eruption of Kilauea & The Volcanic Face of Iceland. 3.0

T 10 May: Geology and Scenery in Devon. 3.0

W 11 May: Introducing Minerals II. 3.0

Institute of Archaeology, 31-34 Gordon Square, WC1 (EUS 6052). T 10 May: Excavations at Can Hasan, 1961-65, D H French. 5.45

Institute of Contemporary Art, 17-18 Dover Street, W1 (GRO 6186). T 10 May: Creativity and Anti-Art, Tom Hudson. 8.15

Natural History Museum, Cromwell Road, SW7 (KEN 6323). Th 5 May: Life in Caves (with films). 3.0

F 6 May: Life Below Ground (with films). 3.0

Sat 7 May: Parasites (with films). 3.0

M 9 May: Insects and Flowers (with films). 3.0

T 10 May: The Horse and its Relatives (with films). 3.0

W 11 May: Fossil Fishes (with films). 3.0

The Pushkin Club, 46 Ladbrooke Grove, W11 (PAR 7696). F 6 May: Tradition and Innovation in the Soviet Theatre, Michael Glenny. 8.0

Royal Society of Arts, John Adam Street, Adelphi, WC2 (TRA 2366). Th 5 May: Bantu Genesis: an Inquiry into some Problems of Early Bantu History, Prof Roland Oliver. 2.30

Science Museum, SW7 (KEN 6371). Th 5 May: Iron and Steel, Victor Wall. 3.0

Sat 7 May: The Story of TV, John van Riemsdijk. 3.0

T 10 May: Calculating Machines, John van Riemsdijk. 3.0

Tate Gallery, Millbank, SW1 (TAT 4444). Th 5 May: Stories in 18th-century pictures, Evelyn Meetham. 3.0

Sat 7 May: Hogarth and Francis Bacon, Laurence Bradbury. 3.0

T 10 May: Futurism, Laurence Bradbury. 3.0

University of London, Bloomsbury, WC1. Th 5 May: Diverticular Disease of the Colon, Dr Basil Morson, Westminster Medical School. 5.15. The Comparative study of mental Development, Prof Hearnshaw. Bedford College. 5.15. The Radiology of the Upper Respiratory and Alimentary tract, Dr Crichlow. Royal College of Surgeons. 5.30. Scandinavian Ballads – trends in modern research, Dr Erik Dal, University College. 5.30. Mineral-Water Interfaces II. The Adsorption of Surfactants, Prof Fuerstenau. Royal School of Mines. 5.30

M 9 May: The Construction of a Virus, Dr Valentine. Wright-Fleming Institute of Microbiology. 5.0. Sweden and Britain: from the Vikings to the Common Market, HE the Swedish Ambassador, M Gunnar Hägglöff. University College. 5.30

T 10 May: Why Study medical history? Prof Lord Cohen of Birkenhead. Middlesex Hospital Medical School. 5.0. Frank Lloyd Wright as an Environmentalist 1900-1910, Dr Reyner Banham. Courtauld Institute of Art. 5.30. Mineral-Water Interfaces III. An Interfacial approach to the Geochemistry and extraction metallurgy of sea floor nodules, Prof Fuerstenau. Royal School of Mines. 5.30

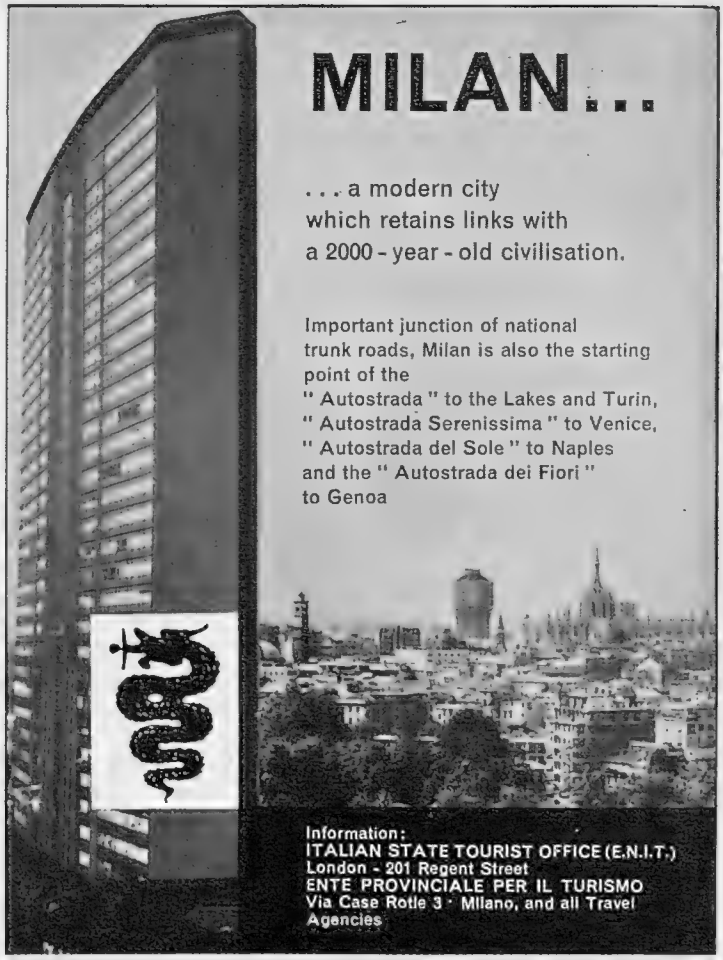
W 11 May: Experimental investigation of poststenotic dilation in arteries, Dr Margaret Roach. Wright-Fleming Institute. 5.0. The Psychopathology of suicide, Prof Ringel. Maudsley Hospital. 5.30. On Undecidable Theories, Prof Alfred Tarski. University College. 5.30. Cerebral lesions and psychiatric disorder, Dr Lishman. Institute of Neurology. 6.0 Psychiatric aspects of childhood epilepsy, Dr Pond. Institute of Neurology. 7.0

Victoria & Albert Museum, SW7 (KEN 6371). Sat 7 May: Spanish Art I, Eve King. 3.0. Pre-Raphelite Drawings, Maureen Lambourne. 3.0

The Wallace Collection, Manchester Square, W1 (WEL 0687). F 6 May: Oeben and Riesener, Derek Shrub. 2.30

City of London College, Moorgate, EC2 (MON 8112). F 6 May: Bernini and the Style of the Baroque, Erna Auerbach. 6.15

Gresham College, Basinghall Street, EC2 (MON 2433). M 9 & T 10 May: The Stars in their Courses III, Sir John Carroll. 5.45


MILAN...
. . . a modern city
which retains links with
a 2000 - year - old civilisation.
Important junction of national
trunk roads, Milan is also the starting
point of the
" Autostrada " to the Lakes and Turin,
" Autostrada Serenissima " to Venice,
" Autostrada del Sole " to Naples
and the " Autostrada dei Fiori "
to Genoa
Information:
ITALIAN STATE TOURIST OFFICE (E.N.I.T.)
London - 201 Regent Street
ENTE PROVINCIALE PER IL TURISMO
Via Case Rotte 3 - Milano, and all Travel
Agencies

PROPERTY

Lord Kennet's country cottage in the Wiltshire Downs.

Heathcroft, Hampstead Way, Hampstead Garden Suburb, NW11, with vacant flats of several sizes.

● Lord Kennet, present Parliamentary Secretary to the Ministry of Housing and Local Government, is letting his house, The Lacket, Lockeridge, Near Marlborough, Wiltshire. Some parts of the house are early 18th century. The extended drawing room with underfloor heating has been built with the local sandstone. In additon, there are two other reception rooms, three main bedrooms and four smaller bedrooms. The letting period is five years at £600 unfurnished or £750 furnished. Details from Knight, Frank & Rutley.

● Comedian and entertainer Roy Castle is looking for a six-bedroomed house about 20 miles from London in the Gerrards Cross area.

● Heathcroft in Hampstead Garden Suburb, NW11, is a large communal property and has a number of vacancies ranging from one- to five-bedroomed flats at unfurnished annual rentals of £400 to £975. This large, rather impersonal block of flats is close to Golder's Green tube station and occupants share general parking space and enclosed gardens. Further details from Freshwater Flats, 162 Shaftesbury Avenue, WC2.

● Ronald Tuckerman & Partners are handling the sale of a freehold detached red brick bungalow perched on the top of Wimbledon Hill in Church Road. Asking price is £10,950 and for that you'll get a newly laid drive, two bedrooms, one bathroom, a heated loft, Chubb security everywhere and Rentokil wood preservative on the rafters.

● No 20 Farm Street, Mayfair, W1, to the private owner is a covetous possession. It is a modern, low-built, double fronted, comfortable town house – very well placed just off Park Lane – and with its own private garage for three cars. On two floors, it has six bedrooms, four bathrooms and two dressing rooms. There is light oak panelling in the drawing room and dining room, oak staircase, offices and an American kitchen. The lease of 50 years is being sold by auction by Blake & Co, unless offers of over £35,000 are made to the auctioneers before 26 May.

Classified Advertisements

Rates: 1/6 a word (minimum charge 22/6). Box No. 1/6. Semi-display £4 10s 0d per col. inch. Series discount: 5% for 6, 12½% for 13 insertions. Special terms for T/C on request. Please write advertisement in BLOCK letters and send with remittance to London Life (Classified Advertisements), Elm House, 10-16 Elm Street, London, W.C.1 (TER 6422). Cheques &c payable to Illustrated Newspapers Ltd.

PERSONAL

FANCY DRESS COSTUMES FOR HIRE. BERMANS, the Film and Theatrical Costumiers, Specialise in Fancy Dress for Children. Terms on application. 30 Rupert Street, Piccadilly Circus, London, W1. TEL. TRA 1651.

INCHBALD SCHOOL OF DESIGN. Ten-week concentrated lecture courses in Interior Design (classical and modern) architecture, furniture, antiques. Also practical design classes. Next course begins 2nd May, 1966. Applications to Principal, 10 Milner Street, S.W.3. KNIghtsbridge 0568.

ENJOY WRITING? Then write for Profit. Send for "Writer's Handbook" (free) detailing countless opportunities for beginner or experienced. Writer's Ring (T), Clun, Craven Arms, Shropshire.

HELANCA STRETCH SKI-STYLE PANTS. Finest Austrian drip-dry material made to measure 22-32 inch waist only £3/5/0. Medium height, £4 for the taller women, plus 2/6 packing and postage. Please state height, waist and hips when ordering. Colours French Navy, Black and Brown. Money refunded if unsatisfactory. MARGARET RUSSELL, 11 Chatsworth Parade, Petts Wood, Kent. Tel Orpington 29978.

SAVILE ROW CLOTHES. Cancelled export orders direct from eminent tailors Benson & Clegg, Huntsman, Sandon, etc. Suits, overcoats from 12 gns. Ladies' Hunting and Riding Coats, Breeches, etc. REGENT DRESS CO. (2nd Floor lift), 14 Dover Street, Piccadilly, London, W.1. HYDe Park 7180.

LEARN FLOWER ARRANGING the Constance Spry way through specially prepared home-study Courses. Full details from Institute of Domestic Art, Dept. 620, Parkgate Road, London, S.W.11.

BRIDGE TUITION by English International. Private lessons and practice classes. For brochure apply G. C. H. Fox, 110 Mount Street, London, W.1. GRO 2844.

SMART WOMEN SAVE 7/- IN THE £ on stocking bills! Best brands, perfects. Free shade card, etc., from Nylons Unlimited, Dept. T. Bath.

LONDON THEATRE POSTERS—exciting room decoration. 1/6 each—list available. J.F., 48A Goldhurst Terrace, London, N.W.6.

IMMEDIATE ADVANCES, £50 to £10,000. No security. REGIONAL TRUST LTD., 8 Clifford Street, New Bond Street, W.1. Telephones REG 5983 and REG 2914.

LEARN BRIDGE from world famous masters, making new friends in the wonderful atmosphere and luxury at the London School of Bridge, 38 Kings Road, KEN 7201. Also beginners' club.

LIZ MOORE—SCULPTRESS. Portraiture in Plaster. Head/bust from photographs with minimum one studio sitting. 42 Links Road, Ashtead, Surrey. Ashtead 3522.

WANTED URGENTLY
YOUNG LADIES AND MEN
for fashion and magazine advertisements.
CHARLES RUSSELL photo Studio transferred to new premises urgently needs new faces
TELEPHONE NOW GER 5127
ASK FOR MISS GOODWIN'S OFFICE

PERSONAL

mail-fruit of Covent Garden

NOW— More and more wise people realise that for most Gift Problems there is only one answer—
A Gift Carton of SELECTED MIXED FRUIT 18/9
Carriage U.K. 4/- Send for full details.

MAIL-FRUIT (B) 21 Garrick St. London, W.C.2 Tel. COV 2265

BOATING ENTHUSIAST? Be sure you see "Yachting & Boating," Britain's only *weekly* boating paper. "Yachting & Boating" brings you news while it is still news, features that are genuinely topical, information from the clubs, and up-to-date sailing results. *Weekly* publication also means that in our Classified Advertising columns you can sell your old boat or buy a new one quicker than ever before. "Yachting & Boating" is out every Thursday only 1/- from your newsagent, or by yearly subscription 52s post free from Circulation Manager, Illustrated Newspapers Ltd., Elm House, Elm Street, London, W.C.1.

PRIVATE NURSES AVAILABLE, S.R.N., S.E.N. and auxiliaries. 24-hour service. Nurses Agency (East London), Commerce House, Church Road, Manor Park, E.12. ILFORD 5022 office, RIP 4878 evenings.

SLEEP – GLORIOUS SLEEP with KIFA Swedish Ear Plugs, 3 pairs 5/6. SVEDMED, 31 Monument Hill, Weybridge.

CAN WE HELP YOU
WITH YOUR CLASSIFIED PROBLEMS?
Our experts will be happy to advise you how to get the best results from your advertisement in the Classified columns.
JUST PHONE TERminus 6422 EXT. 20
ASK FOR SUZANNE GALLANT

BRIDGE ACADEMY. Lessons by International players. 11 Abbey Road, N.W.8. MAI 1500/5811 after 2 p.m.

ANTARTEX SHEEPSKINS: Antartex make coats, slippers, hats, rugs and mitts from sheepskin, at low prices because we tan and manufacture, then sell direct to you by mail. Antartex is the only tannery in the country that does all this, so big savings in price are passed on to you. Send for our catalogue showing 18 styles of jackets, coats and waistcoats for men and women, in 10 colours and three kinds of fur. Full dry-cleaning and after-sales service at very moderate charges. DONALD MACDONALD (ANTARTEX) LIMITED, Loch Lomond, Dept. L.L., Alexandria, Dunbartonshire, Scotland. Tel. No. Alexandria 2393.

NATION-WIDE BUREAU arranges introductions view friendship, marriage. Age 21 upwards. For free details in plain sealed envelope write: Mayfair Service (Dept. 21), 60 Neal Street, London, W.C.2.

ELMED STEAM BATHS. Massage treatment by physiotherapist. For appointment phone Mr. Lee, PAD 3888 11 a.m-8 p.m.

PERSONAL

Q: What has a pretty face a fluffy tail earns £35 a week and has one of the most glamorous jobs in the world?

A: A Playboy Club Bunny.

(and *you* could be one!)

An exciting life is waiting for you if you're one of tne 100 lucky girls picked as Bunnies for London's luxurious new Playboy Club in glamorous Mayfair. You'll meet film stars, T.V. personalities, sportsmen and famous people. And best of all you'll receive £35 for a 40-hour, 5-day week.

You must be between 18 and 25
You may be single or married
You must possess:
- Charming personality
- Cheerful disposition
- Attractive appearance
- Intelligence
- Good character
- Pleasant speaking voice.

Fit the bill? Then drop a line, right now, enclosing a recent photograph, to:

Cyndy Bury, Bunny Mother, Dept. LD, Playboy Club, 45 Park Lane, W.1.

Note to Parents: Bunnies are beautiful young ladies who serve food and beverages to members at the world-famous Playboy Clubs. They are carefully supervised and are not permitted to date members or guests.

ANTARTEX SHEEPSKINS expertly dry-clean Sheepskin coats. Only 2 gns. post free. Other manufacture 2½ gns. Donald MacDonald (Antartex) Ltd., Loch Lomond, Alexandria, Dunbartonshire.

DINE IN EDINBURGH'S historic Grassmarket at the BEEHIVE INN RESTAURANT. Fine cuisine and wines.

DISCRIMINATING CHEESES prefer a large size teak and ceramic cheese board with separate butter container (discriminating hosts should also). Obtainable for £3 3s. from Peter Dunn, 35 Eynham Road, London, W.12.

PERSONAL

PAMELA PORTMAN
MODEL CENTRE

Offers you London's most intensive model training course. Agents for television, photographic modelling and fashion shows.

28 NEW BOND STREET
LONDON, W1
MAY 0613, 3316/7

COIN AND MEDAL SPECIALISTS. Collections and rare pieces wanted. Catalogue of English Coins 14/9d including postage. Bulletin 1/6. B. A. SEABY LTD., 65 Great Portland Street, London, W.1. Telephone LANgham 3677.

STELLA FISHER BUREAU affords the widest choice of permanent temporary and part-time office employment. 436 Strand, W.C.2. TEM 6644.

LONDON CLUB has vacancies for town and country members. Moderate subscription, swimming pool, squash courts, cocktail lounges, restaurant – wine, food and service of the highest standard. Accommodation with private bath. Apply SECRETARY, WHITE HOUSE CLUB, Regent's Park, N.W.1. Tel. EUSton 1200 extension 74.

YOUNG LADIES sharing flats can also share a refrigerator from REFRIGERATOR RENTALS. Phone KNI 3221.

SEEKING companionship and happiness?—FIND IT through the Park West Bureau, London's finest social introduction service! Write today to the Park West Bureau, Dorset House, 13a Old Burlington Street, Mayfair, W.1.

GRAPHOLOGY. How is your handwriting? Straight? Sloping? Wobbly? Interpretation of handwriting. Fee 3/6. Box A1327.

YOUR STAKE IN THE FUTURE

Trees planted now for Sahara reclamation will live on when we are gone.

2/6 will plant and tend one tree. 280,000 needed this year.

Trees in memory. Trees in tribute.

WAR ON WANT
9 Madeley Road, Ealing, W.5.

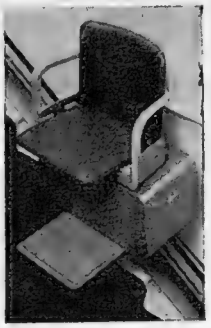
EXPERIENCED AND RELIABLE Buyers of Old Gold, Silver and Jewellery. Send registered post or call. ARMY AND NAVY STORES, Westminster, London, S.W.1. Phone VICtoria 1234.

SELLING JEWELLERY OR SILVER? HAYES, the famous Hatton Garden Jewellers, offer you the following RECORD prices: £100-£5,000 for fine Diamond, Emerald, Ruby or Sapphine Rings, Brooches, Bracelets, Necklaces, Ear-rings or Watches. £10-£100 for smaller rings, gold cigarette cases, pocket watches, chains, bracelets, etc. £10-£500 for Silver Tea-sets, Trays, Cutlery, Candlesticks, Cake-Stands, Sports Cups, etc. £70 for Gold Five-Pound Pieces (unmounted) and £25 for Two-Pound Pieces. Valuations by Qualified Expert (Fellow Gemmological Association). If you cannot call personally, send your parcel by registered post. It will be quite safe and you will receive an immediate cash offer with no obligation to sell. M. HAYES & SONS LTD., Diamond House, 37 Hatton Garden, London, EC1. HOLborn 8177.

REPLIES TO BOX NUMBERS
should be addressed to

Box No.
LONDON LIFE
Elm House
10-16 Elm Street
LONDON, W.C.1.

PERSONAL



Sole agents for
Sedgwick Chair Lifts

LONDON LIFT CO.
91 Worship Street
LONDON, E.C.2
BIS 1087

For lifts of all types write for particulars

LE MONDE BUREAU. Friendship/marriage. 119 Oxford Street, London, W.1.—Phone GERrard 0066.

PIANOS BOUGHT, sold and taken in part exchange. H.P. terms available on new and second-hand instruments. FULHAM PIANOS, 514 Fulham Road, Fulham, S.W.6. Phone REN 5463/2039.

THOSE THINGS you sleep under on the Continent . . .duvet, federbett, dyner. We make them and call them, in English, Slumberdowns. Details from R. Mackness & Company Limited, 1 Coates Place, Edinburgh 3.

REGISTERED MANIPULATIVE THERAPIST eases Rheumatism, muscular aches and pains. Mr. Bryan. BAYswater 9980. 4 Leinster Square, W.2.

HEATHER JENNER MARRIAGE BUREAU, 124 New Bond Street, W.1. MAYfair 9634. Advice Bureau Incorporated. Open weekdays, Thursdays until 8 p.m., lunch hours and Saturday mornings.

SHARE YOUR FLAT?

Two business girls (early 20s) wish to share self-contained furnished flat in town with other(s). Rental up to 3¼ guineas each. References supplied if required.

Please write Box No. S100.

PENPALS – All Male – All areas – All ages – All interests. Details S.A.E. Gayplume, 35 Osborne Road, Southsea, Hants.

OVERSMOKING? Get ANTISOL from Dispensing Chemists, including Bentalls, Gamages, London Airport, London Hilton, Paddington Station, Selfridges.

ADVANCES £100-£25,000. Without Security. THE EDGWARE TRUST LTD., 28 Mount Street, Park Lane, London, W.1. Tel. MAYfair 0751, HYDe Park 6452.

THE ASHLEY MARRIAGE BUREAU, 10 Corporation Street, Manchester 4. Est. 1953 and founder member of the British Marriage Bureaux Association offers a confidential reliable service throughout the country.

THE YORKSHIRE MARRIAGE BUREAU
4 Pavilion Terrace
Scarborough
Est. 1955
Clients all over the British Isles

PERSONAL

FRIENDSHIP/MARRIAGE introductions. London and Southern England. Cathy Cooper Bureau, 59 Church Road, Hove, Sussex.

IRENE GRAHAM MARRIAGE BUREAU, 275a Finchley Road, N.W.3. HAM 5171. A personal and confidential introduction service.

EDUCATIONAL

INTENSIVE GREGG SECRETARIAL COURSES. Evening class Wednesday. English for foreigners. Frances King Secretarial School, 1A Harrington Road, S.W.7. KEN 4771.

STUDENTS QUALIFY IN SHORTHAND (100 or 120 wpm) in 6-10 weeks; as shorthand/typists in 12 weeks; as accomplished secretaries in 22 weeks. London's most advanced equipment and most intensive teaching techniques are applied to SPEEDWRITING, the modern shorthand based on the alphabet. Free world-wide employment service. Prospectus on application to: David Gearing (Registrar), Avon House, 356 Oxford Street (opposite Bond Street Tube). HYD 3401.

RESIDENTIAL SECRETARIAL AND LANGUAGE COURSES
G.C.E. examinations all levels, sports facilities, delightful country near London. Apply: The Principal, Paddock Wood Finishing School, Lightwater, Surrey. Telephone: Bagshot 3252.

OXFORD AND COUNTY SECRETARIAL COLLEGE
34 St. Giles, Oxford
Tel. 55966
Comprehensive secretarial training including English and French shorthand, typewriting, bookkeeping and languages. Prospectus on application.

FLAMENCO! Spanish Dance tuition. Studio: Leicester Square. Tani Morena, 81 Fordwych Road, N.W.2. GLA 0407.

HOTELS AND ACCOMMODATION

CLARIDGE HOUSE
NEW HALL CLOSE
DYMCHURCH
ROMNEY MARSH
TEL: DYMCHURCH 3333

A Civilised Country House Hotel where better food is a matter of first importance to our Chef and fine wines a matter of course. Excellent Bar.

Probably the sunniest spot in G.B.

THE SPOT

for weekends or longer.

TORQUAY, BEMERTON HOTEL, St. Luke's Road. Choice of menu, licensed, spacious lounge and sun lounge. Mid-week bookings from 12 guineas, Full board. Tel: 22942.

BOURNEMOUTH, ADELPHI HOTEL. R.A.C. 3-star. A.A. 60 bedrooms all with private bathrooms and toilets. Excellent cuisine, finest fresh produce. Fully licensed, two Bars. Comfortable lounges. Apply Tariff M or phone Bournemouth 26546.

GLOUCESTER HOTEL WEYMOUTH
Famous since George III's reign for comfort, cuisine and "cellar." Sunnily positioned overlooking Weymouth Bay and always in season. A.A. 3-star. Tel. 404.

DORSET. Three miles from coast, spacious converted mill. Bed, breakfast 10 gns. wkly., with private bathroom 12 gns. Table D'Hote dinner. Tel Upwey 2579.

HOTELS AND ACCOMMODATION

HOLIDAY ACCOMMODATION
IN LOVELY THATCHED COTTAGE IN DEVON
Close to Sea and Moors. Bed and Breakfast; Evening Dinner; Packed Luncheons if required.
Terms 10 guineas per week per person. French and English cooking.
Apply MRS. E. LEAMAN
LINDEN COTTAGE
NORTH BOVEY, NEWTON ABBOT

OPENING IN JUNE
Guest House for retired Gentlefolk, situated in the heart of the country, Chelsworth, Suffolk. From 10 gns. per week. Bookings now being taken.
Apply:
ASHLYNS HALL
BERKHAMSTED, HERTS
for particulars.

WIDECOMBE - IN - THE - MOOR, Wooder Manor Hotel. A country house hotel for the discriminating. A.A./R.A.C. Licensed. Tel: 240.

LUXURY APARTMENT
Hendon Hall Court (Adj. Hotel)
4/5 beds., fitted kitchen, 2/3 recs., 2 bathrooms, 2 balconies, Full Central Heating. Cloakrooms, Porterage, Garaging. Swimming Pool for residents. Fully carpeted. 2 Lifts.
99-year lease. £27,500
G. C. WOOD & CO.
34 The Broadway, Stanmore.
GRI 4141/5. 24-hour Ansafone.

BELGRAVE HOTEL
TORQUAY
welcomes you for the Spring and Summer months. Situated in the centre of the sea front, with our own sub-tropical gardens and sun lounge, filled with house plants and tropical flowers now. Seventy really first-class rooms, many with private bath and toilet. On two floors only, with elevator. Perfect food with quiet waiter service. **Tel. 24818** or write
G. H. Gillin for brochure.

HOTELS ABROAD

JERSEY C.I. ROZEL BAY
LA CHAIRE 3 Star FIRST REGISTER
In the quietest and most picturesque setting in Jersey this lovely residence with two elegant dining rooms provides excellent cuisine, service and comfort. Reopened April 1st. Music every evening in Rose dining room, resident Trio. For periods free during August, July and January, Phone NORTH 198

HOLIDAYS AND TRAVEL

NO "TOURIST" ON CTIMENE. Cruise in this kaique round the Greek Islands for £2 10s. per day in your own time with your own friends. Write for details to CTIMENE, 2 Victoria Grove Mews, W.2.

CORNWALL. Polzeath & Port Isaac area. 4/5/6/7-berth Caravans, modern amenities. Brochure. Rosewater Caravan Park, St. Teath. Tel. St. Tudy 495.

PRIVATE PARTY CATERING

ENJOY YOUR OWN PARTIES— For trouble-free entertaining, new ideas, superlative food prepared with great care ready for your table, consult COOK & BUTLER (Recognised Suppliers to the Corps Diplomatique), 75-77 Church Road, Teddington, Middlesex. Tel.: TEDdington Lock 3932 or 2080. We can provide service of the highest standard and a choice of 120 dishes from traditional to exotic.

PRIVATE PARTY CATERING

ENTERTAINING IN LONDON? Luxury Belgravia Houses for cocktails, dances, weddings, children's parties. Catering optional. LONDON AT HOME 6 Cadogan Lane, S.W.1. KNI 5650.

PARTY TENTS for hire. Can be erected in your garden and joined to house, saving wear and tear on the latter. Complete with dance floor, heating, lighting and decoration to choice. John Edgington and Company, 52 Neate Street, S.E.5. Phone RODney 7055.

DISTINGUISHED CATERING for Receptions, Dinners, Cocktail Parties, etc., including Service and Hire. DEBRY LTD., now at 1a Beauchamp Place, S.W.3. Tel.: KEN 2733. "We cater for the Connoisseur."

WEDDING, DANCES and other receptions (in town or country) become a memorable success with Harrods expert catering. Details from Harrods Hire & Catering Service, Knightsbridge, SW1, or SLOane 1234, extension 865.

RESTAURANTS

International
DINER'S
PHRASE-BOOK

Robert F. Burgess. This unusual book is a combination of a phrase-book and a guide to the national dishes of France, Germany, Italy, Portugal and Spain. Hints on the choice of wines and on tipping are included. This handy book will be invaluable to both connoisseurs of good food and tourists with little knowledge of languages. **21/-**

MUSEUM PRESS
39 Parker Street, London, WC2

We are pleased to announce the re-opening of the new
KISMET RESTAURANT
Pakistani and Indian dishes including Curries, Pulaos Birianis
Open 12-Midnight.
Sundays 12-11.30 p.m.
Fully licensed—Quiet atmosphere
60 Tottenham Court Road, W.1
Telephone for reservation
MUSeum 0382

TIDDY DOLS EATING-HOUSE, 4 Hertford Street, Shepherd Market, Mayfair. GRO 2358. 1785 House in picturesque Shepherds Market. MAX PLAYS GUITAR SUNDAY–WEDNESDAY inc.

WEIR HOTEL
WALTON-ON-THAMES
This Inn, delightfully situated by the river, provides superb food and a high standard of service. Excellent snacks can be obtained in the Copper Bar. New Parisienne Room, overlooking river now available for private parties. LUNCH 12-2 p.m. daily, 1.30 Sunday DINNER 7.30-10 daily
Tel. Sunbury 4530 and 2708

ENTERTAINMENT

FOR YOUR BALL OR PARTY ORCHESTRAS, Steel Bands, Beat Groups, Cabarets, Norman Jackson Agency, 35 Seafield Road, London, N.11. ENT 0516.

LIPSCOMBE ENTERTAINMENTS, for bands, groups, cabarets, M.C.s, toast-masters, photographers. Every function catered for. Phone Rickmansworth 74200.

PIET TOVENAAR, London's outstanding children's entertainer. Conjuring, ventriloquism, Punch & Judy, puppets. Any distance. 8 The Lanterns, Moss Hall Grove, N.12. HILlside 0606.

ENTERTAINMENT

TOMMY KINSMAN. Bands ensure successful parties—Hear new Fontana dance party record. 8 Rutland Gate, S.W.7. KNI 5453.

LANGHAM 1212/3 2323/4
CONSULTANTS for CABARET, ORCHESTRAS, GROUPS, etc.
JOE LOSS'
AMBASSADORS ORCHESTRA
JOE LOSS LTD.
MORLEY HOUSE, REGENT STREET, LONDON, W.1

TOP-LINE RECORDING GROUPS, bands, artistes, available for private engagements and parties, Reasonable fees. Herbert Wilcox Productions, 13 Gerrard Street, W.1. GERrard 6729.

BOBBY MARTIN'S ORCHESTRA for your Hunt Ball, Private Dance, etc. 125 Clarence Gate Gardens, Baker Street, N.W.1. AMB 4639.

BILL SAVILL will be pleased to arrange an Orchestra of any size for your Private or Anniversary Dance, etc. 7 WINDMILL HILL, RUISLIP, MIDDLESEX. RUISLIP 6812.

LOVE LONDON – CITY WALKS 2 hours. Temple Station, 2.30 p.m., Saturdays April 2nd-May 7th inclusive. Each walk 5s (2s 6d child). FRANK T. WALTON, WES 2094, FRE 6852 or HUN 2128.

CHILDREN'S PARTIES, ERNEST AND APRIL CASTRO. (Under Royal Patronage.) Conjuring, Novelty Ventriloquism, Guitar. Spectacular Finale. Photobrochure. 273 Sheen Lane, SW14. PROspect 6501.

AN ENTERTAINER FOR YOUR PARTY
FOYLES
Represents the best conjurors, comperes, ventriloquists, M.C's, bands and artistes. Every function catered for
FOYLES ENTERTAINMENTS
121 Charing Cross Road
W.C.2
Phone GERrard 8502

FOR THE EPICURE

SALARAD MAYONNAISE. Fresh lemon juice added. For salads, sauces and sandwiches

HAIRDRESSERS

THE KINDEST CUT OF ALL. Maison Georges believe that proper hair cutting entails shaping the hair so that it only requires combing. Consult us at 40 Buckingham Palace Road, S.W.1. VIC 5943.

THE PHYLLIS EARLE SALON SPECIALISES IN HAIR COLOURING AND COLOUR CORRECTION, and has an experienced staff of expert tinters. Call in for free consultation. 32 Dover Street, Piccadilly, London, W.1. HYDe Park 7541.

SNIP! SNIP! SNIP! THE SOUND OF SPRING AT PAUL ALEXIS . . . Crisp, creative cutting. Masterful Mayfair Styling. A whoosh of colour. Perhaps a perm to spring new life into your hair. All in the sunny, welcoming atmosphere of PAUL ALEXIS. Step out – can you wait a day longer for that new hair do? PAUL ALEXIS, 24 New Cavendish Street, London, W.1. Welbeck 1128.

GINA, Hair Stylist of Chelsea, welcomes old and new clients at her new position. PAUL GARRI, 65 Lower Sloane Street, S.W.1. Tel SLO 1066.

BEAUTY

IMPERFECT FEATURES
Badly shaped Noses, Outstanding Ears, Lines around the Eyes, Loss of Contour, Double Chins, can be corrected. Write:
The Secretary
8 Leith Mansions, Elgin Avenue, W.9
or telephone Welbeck 7208

GENEVIEVE VON KOELLISCH CLINIC. Massage, steam baths and ray treatment. For appointment phone BAY 4050.

MASSAGE, SLIMMING, TONING. Donald Barker, L.C.S.P. Phys. Visiting only. 'Phone: TER 1451 8 a.m. to 3 p.m.

COSMETIC PLASTIC SURGERY. Faces, Figures and Feelings, the book that is the how, why and what on cosmetic surgery by Leslie E. Gardiner, surgeon, 33 Wimpole Street, London, W.1. Obtainable from publishers, Robert Hale Ltd., 63 Old Brompton Road, London, S.W.7, at 19/6. Post free.

TOWN AND COUNTRY HEALTH AND BEAUTY SALON. The most luxurious Salon for Ladies offering every aspect of Health and Beauty. Phone or visit 2 Yeoman's Row, off Brompton Road, Knightsbridge, S.W.3. KNI 7702. Monday to Friday 10 a.m. to 9 p.m.

NAIL-BITING. End this beauty evil and anti-social habit. Recommended by Beauty Editors. Explanatory Booklet 6d. FILTEX LTD. (ER), Fleming, Sandwich, Kent.

BEAUTICIAN will visit you – facials, make-up, massage, eyelash tinting, hair removal, figure correction etc. Phone MAC 5061.

DRESSMAKING

DRESSMAKING AND ALTERATIONS. PARNALL DESIGNS, 469 Green Lanes, Palmers Green, N.13. Parking facilities. Cruise outfits and evening gowns our speciality. Patterns available or your own design executed. Palmers Green 8467.

MARIA ANDREWS — Couture Dressmaker and designer. All styles, expertly made with client's own or supplied materials. From 8 guineas. 15 Smithamdowns Road, Purley, Surrey. UPL 1311.

BOND STREET COUTURIERE. Paris Academy Diploma. Materials made to measure, garments altered and remodelled. Sara Pocha, 16 Arterberry Road, Wimbledon, S.W.20. Tel. WIM 2673.

YOUR OWN MATERIALS made and designed to individual requirements, also wedding dresses. Alterations speedily done. FRE 7686.

DRESS AGENCIES

"GOOD AS NEW" SHOP. Purchase modern clothing of all kinds. Ladies', gentlemen's and children's. Buyer calls all areas by appointment. Parcels by post for offer. "GOOD AS NEW" SHOP, 38 Castle Street, Luton, Bedfordshire. Luton 24118.

GEMIQUE. We have an immediate collection service with top cash settlements for model day and evening wear. Complete wardrobe clearance effected with maximum efficiency and discretion. 56 Overstone Road, Northampton. Tel. Northampton 38838.

TAILORING

SHIRTS TO MEASURE from 34/6d. Wide choice of patterns from L. Garstang Ltd., 213 Preston New Road, Blackburn.

TAILORING

NEW SUITS FOR OLD. Have your favourite suit or jacket copied in a fine Worsted, Scotch, Manx or Cumberland quality tweed. Our unique copying service ensures satisfaction. Price: Suits from £14/5/- to £29/10/-. Write for patterns and particulars. REDMAYNE, 19 Wigton, Cumberland.

FURS

ARE YOU SELLING OR BUYING a fur coat? We can make fair cash offers and we sell near-new furs. Inquiries invited. D. Curwen, Dept. T, 7a Melcombe Street, Baker Street, N.W.1.

WANTED. Mink, Leopard, Ocelot and better quality garments, skins, rugs. George H. Herman (Furs) Ltd., Kingly Court, 10 Kingly Street, London, W.1. Phone REGent 3804/5.

OCELOT, LEOPARD AND MINK. A fabulous selection of these and other precious furs in many lovely styles. Catalogue on request. Personal attention of master furrier HENRY NOBLE. Part exchanges. Terms. REGent 6394. NOBLE FURS, 183 Regent Street, W.1.

DO YOU HAVE A FUR PROBLEM? We pay top prices for good quality furs and we are experts in remodelling. Direct Furs & Fashions Ltd., 48 South Molton Street, London, W.1. HYDe Park 2466.

PHOTOGRAPHY

ARE YOU A FASHION MODEL?

If you are, or would like to be one, a basic essential is a good composite photograph. We specialise in this kind of work. Why not call and see us or write for further information.

C. EDWARD & SON
1 Catton Street, W.C.1. Tel. HOL 5219

APPOINTMENT BUREAUX

IN JOBS FOR IN SECRETARIES, etc., John Adams makes sure that YOU get the best job. JOBFINDERS: GERrard 2517.

HAND LAUNDRIES

SAME DAY LAUNDRY SERVICE by London's finest Hand laundry. Ladies' and gentlemen's fineries collected, beautifully hand-laundered, delivered to you the same day, of course without laundry marks. Also One-day, Two-day and Postal Service. For this superb luxury service, telephone EXPRESS HAND LAUNDRY LTD. at 168 Earls Court Road, S.W.5. FRObisher 2345.

DRY CLEANING

SUEDE CLEANING

Suede Coats, Shoes, Sheepskin Coats, Gloves expertly cleaned.
Smooth leather garments also a speciality

Send to:
SUEDECRAFT (LIVERPOOL) LTD.
HAWTHORNE ROAD, LITHERLAND
LIVERPOOL 20. Phone: Bootle 3924

INVISIBLE MENDING

INVISIBLE REPAIRS. Very high standard, prompt attention. For further details write – SONETA REPAIRS. 4 Grosvenor Terrace, GLASGOW, W.2. WES 3319.

INVISIBLE MENDING

INVISIBLE MENDING. Burns, tears, moth damage. Also Knitwear. QUICKSTITCH LTD. (3), Removed to 26 Carnaby Street, W.1. REGent 1140.

CORSETIERES

RIGBY & PELLER
12 South Molton Street, W.1
MAYfair 6708
By Appointment to H.M. The Queen Corsetières
Made-to-measure corsets, brassières, maternity foundations. Exclusive French beachwear, sizes 32/52 altered to fit perfectly.

THE FINEST CORSETS & SWIMSUITS
combining Comfort with Elegance, are made to measure by—
MACMILLAN CORSETIERES LTD
17 Beauchamp Place, S.W.3. (KEN. 9925)
Brochure T.A. on request

FASHION

Adella Studios & Co.
FASHION DESIGNERS

INDIVIDUAL COUTURE DRESSMAKERS & MANUFACTURERS
WEDDING DRESSES, COCKTAIL DRESSES, ETC.
CHILDREN AND MATERNITY WEAR
Any occasion—any season
Any size—all ages
(BASEMENT) 17 STAR STREET LONDON, W.2 AMB 1054 (daily)

ILIAN BALFOUR. young designer will create and make individually your wedding dress, bridesmaids and cocktail wear. Ring FLA 8443 (daily).

CARPETS

BRANDED CARPETS
UP TO 20% DISCOUNT

- ★ Most makes available with full Manufacturers' Guarantees.
- ★ No imperfect goods.
- ★ Expert free fitting and making service.
- ★ 40 yards minimum. London area only.
- ★ Deferred payment terms available.
- ★ Hardwearing Plain Wilton 34/11 per yard fitted free.

If unable to call, write or phone for free cuttings and Brochure 10. Phone for Carpet Consultant to visit you.

SELBY FURNISHING LIMITED
142 New Bond Street, London, W.1
Round-the-clock telephone service.
Why not ring now?
MAYfair 2867 (5 lines)

ORIENTAL CARPETS

Silk washed Chinese Carpets

Gold,	Green,	Red,	Blue,	Rose,	Beige
18x12	£360	15x12	£300	14x10	£230
12x9	£170	11x8	£140	10x7	£110
9x6	£80	6x5	£35	4½x2½	£15

CIRCLES 4ft. dia. £30: 5ft. dia. £40.

DERRY & TOMS
KENSINGTON HIGH STREET, W.1
WES 8181

ORIENTAL CARPETS

CARPETS second-hand and new. Oriental Rugs. ATLANTIC BAY CARPETS, 739 Fulham Road, London, S.W.6. REN 8777.

CONNOISSEURS AND COLLECTORS

ANTIQUE MUSICAL INSTRUMENTS bought, sold and taken in part exchange. FULHAM PIANOS, 514 Fulham Road, S.W.6. REN 2039/5463.

GEORGIAN SILVER. Victorian jewellery. Always wanted. Postal offers without obligation. R. K. Himsworth, Antique Jewellery, 28 The Shambles, York. Phone 25089.

SALMON FISHING

SALMON FISHING, Blackwater, south bank 2-mile stretch. Furnished chalet. Woodland cabin to rent. Smith-Bosanquet Stanchills, Hengrave, Bury St. Edmunds, Suffolk.

FURNISHED FLATS

CHELSEA—Ideal for the Season. Superb ground floor flat with large sitting room, size 20 ft. x 13 ft., leading to patio garden eminently suitable for parties. Double bedroom, kitchen and bathroom. Newly furnished and decorated to a high standard with six day cleaning service and all linen and towels supplied. 36 gns. p.w. Langton Property Investment Co. Ltd., 37 Sloane Street, S.W.1. BELgravia 4881.

INTERIOR DECORATING

MARBLE TOP TABLES, over 100 designs to see. Save money and buy direct from manufacturers. MARBLE ONYX GALLERIES. 461 Finchley Road, N.W.3. HAM 1827.

FOR SALE

FINE QUALITY MAHOGANY Dining Suite in Chippendale style, comprising 7 ft. sideboard, large oval dining table, 8 chairs with interlaced backs, seats covered in red leather. Writing desk. The foregoing with claw and ball feet, Also side cabinet, china cabinet and Chippendale style long case clock with Westminster and Whittington chimes. Inspection London. Box No. B. 1000.

KYNOCH
CLOTHS
KEITH SCOTLAND
9 STRATTON ST LONDON W1

FOR SALE

LISTER 7.5 K.W. 230 volt A.C. Start-o-matic Lighting Sets. Details from: Sir Alfred McAlpine & Son Ltd., Hooton, Little Sutton, Wirral, Cheshire.

SHOPPING BY POST

SHETLAND KNITWEAR direct from Shetland. Fair Isle, Lace and plain knitwear for ladies, men and children. Colour patterns and price list from SHETLAND ORIGINALS, Midgarth, Lerwick, Shetland.

CAKES THAT ARE DIFFERENT. Hand-made Fruit Cakes, made from fresh farm eggs and finest ingredients, in a small country bakery. Mixed Fruit or Dundee 4 lb. 26/- post free. Sample half slab 14/- post free. SALLY'S CONFECTIONERS, Boroughbridge, York.

SITUATIONS WANTED

AVAILABLE IMMEDIATELY. Excellent selection. Domestic Staff; Cook-generals, Cook-housekeepers, Mother's Helps, Married Couples, Gardeners, etc.; also Children's Nannies and Governesses for positions throughout England. Under distinguished patronage. Immediate attention assured. SLOUGH EMPLOYMENT AGENCY, 30/32 William Street, Slough. Tel. 24141 (4 lines). Established 1946. (Hotel staff also supplied throughout England).

MORTGAGES

100% IMMEDIATE MORTGAGES for professional men. Ample funds for remortgages and second mortgages. Consult V. M. Shave and Son Limited, 29 Ludgate Hill, London, E.C.4. Central 7988.

BUSINESS OPPORTUNITY

WE OFFER OPPORTUNITY TO INVESTORS

Minimum £2,000 Maximum £40,000

to purchase and develop, individually or by small groups,

HOUSING SITES

with approved detailed planning permission in the seventy miles radius South and South East London.

One of the many ways of doubling one's capital within a given twelve months.

Active participation would be welcomed.

Remuneration would be over and above investment profits.

Twelve sites are now ready for propogation.

All negotiations in strictest confidence.

HAGGERTY & BURTON LTD.,
10A BROADWAY PARADE, ILFORD LANE,
ILFORD, ESSEX.
TEL: ILFORD 11612.

something to say . . .

English cooking – Ugh!

English food is the finest in the world – but English women must be the worst cooks! I went into a typical English restaurant the other day and just for nostalgia's sake I ordered a steak and kidney pudding. The pastry was dull and white with a polished wood finish, whereas it should have been bronzed and crisp. The meat was grey with hard edges instead of being lovely black "goo."

I deduct that English women are not taught how to cook – or rather they are given cake-making lessons because experimenting on cakes is cheaper that experimenting on meat. The whole thing is obviously a mystery to them. A cake goes in the oven runny and sticky . . . and comes out soft and swollen. A lovely piece of juicy, red meat comes out black, with a hard crust and an even tougher interior.

Yet another mystery – but one I can do without.

Alfred Hitchcock,
London, W1

Having it both ways

In an age when suffrage is universal and equality of the sexes is being demonstrated as the true sign of a grown-up civilisation, why, oh why, does the "male escort" still have to dig deeper and deeper into his pocket to act as an inferior flunkey to the very much superior "Madame"? Come off it, girls, you can't have it both ways you know. Either succumb to the master and be spoiled, or face facts for once. Pull out those slinky slacks, sew on a couple of pockets, stick your hands in and pull out the fivers, because I think you are going to need them.

Sean Caffrey,
Burnaby Gardens, W4

All sawn up

I have just read with great fascination Cherry Ward's article on the Magic Circle (*London Life*, 23 April). I am not a member of the Magic Circle but of the International Brotherhood of Magicians, which I presume is the organisation Miss Ward refers to at the beginning of her fourth paragraph. The summer before last I was the youngest magician ever chosen to represent Great Britain in the International Magic Show, which is held annually during the society's convention.

I am a full-time "pro" for only half the year – the remaining six months is spent as an undergraduate at Magdalen College, Oxford. If Miss Ward would actually like to be sawn in two, I am just completing a method which will enable *anyone* to be sawn in such a fashion. I visualise an article or photo-feature which actually shows your writer being sawn in two by myself.

John Fisher,
Treeside Road, Shirley,
Southampton

Cherry Ward writes: I appreciate Mr Fisher's kind invitation but having escaped once I do not intend to take any further risks, with anyone, anywhere.

Nude pictures

I have read with interest the correspondence in your columns about nudes. Let me agree with Miss Palmer, that no harm can be done to anyone by posing, but that the trouble arises when the girl decides she would like to become a serious actress. I quote three instances of girls who may act as a guide to others.

"A" had done a little pin-up modelling in the provinces, came to London and because she could not pay her rent was persuaded to do "too daring poses." She has never really lived these pictures down.

"B" posed for a book of nudes. For these she had signed a release form giving the photographer all copyright of the pictures and he sold them all over the world. When we secured her her first good part in a feature film the photographer brought out a new book and used her name prominently on the cover. The photographs were in good taste, but the point is that the photographer had merely paid a modelling fee for a few days' work and could go on selling them at high prices almost for ever.

"C" became an international star and, because in her teens she had done nude photographs, was asked to do semi-nude pictures when she became a star. This she refused to do unless the plot necessitated such a shot. When will producers have the imagination to show two people passionately in love with each other without showing them in bed with the man showing his naked chest and the girl her naked back?

Bill Watts,
Dover Street, W1

Long hair . . . girls

Congratulations! As a 19-year-old fuddy-duddy, I was delighted to read Angela Ince's article on long hair and the male sex. Surely to goodness the fashion-conscious girls of today are horribly aware of their male friends' lack of anything to do with fashion? I am always tempted to bark at these headless apparitions. Not only is their hair long, but nearly always ungroomed – and, as Angela Ince said so candidly, "repulsive." One fears that the 60s will be remembered as the acned, hairy age.

I often think that it would be a good idea if some of the young men of today went to Vidal Sassoon! These hairy hounds are in all probability honoured citizens, and as such have rights. But I am sure that their girl friends' hands are itching to "have a go" – with a pair of scissors. I'm sure many will have forgotten what their boy friends look like underneath all that fuzz. So, OK, I am a fuddy-duddy, and as long as this mania has all the males of today by the long hairs, I shall remain.—Yours, with congratulations.

Jennifer S Porter
(art student),
Abingdon Road,
Kensington, W8

Long hair . . . boys

I have just read your article "Aren't Our Young Men A Mess!" Miss Ince assumes that long hair is a protest about something which she doesn't define, then goes on to say there are better ways of protesting. But if she hasn't found out what it is the long-haired "set" are protesting about, how can she say that there are better ways of doing it?

As far as I can see, despite all this hullaballoo about bombs, degeneration of meaning in life, and so on, the *real* thing long hair protests about is short hair. But I do not see anything wrong with long hair. I do not, moreover, necessarily condemn anyone who criticises long hair as a "fuddy-duddy." I would only ask them *why* they object to it. Most people cannot really tell me. Miss Ince certainly hasn't.

Giles Keeble,
Lewisham, SE18

Smaller coins?

Isn't it time your coinage was made lighter and smaller? At the moment it is so big and cumbersome that when visiting your country I leave all my change in my hotel room just so that I can start the day walking easily. Surely pennies should be farthing-size and half-crowns no bigger than halfpennies. I understand that by melting down pennies I could sell the metal for profit, which is another reason for changing the size and the weight. If not before, this should be done when you go over to the metric system.

Meantime, I have holes in my hip pockets to remind me of my stay in London.

W Dummer,
Munich

Really modest

I would like to protest about the Cambridge feature in your issue of 16 April and the way my comment ". . . because I am highly intelligent" was treated. Many people have been approaching me and saying that I sounded very big-headed. I would like to make the point that as well as being highly intelligent I am also modest, unassuming and shy. I hope this clears up any misapprehension held by millions of devotees.

Jonathan King,
Portugal Street,
Cambridge

Postage: Inland, 6½d. Foreign, 7d. Subscription rates: Great Britain and Eire, 52 issues £8 5s; 26 issues £4 2s 6d. USA, 52 issues $24.00 (£8 5s). Canada and elsewhere abroad, £8 5s. Please send orders for subscriptions, and notices of change of address, to Subscription Dept., 258 Grays Inn Road, London, WC1 (TER 3311). London Life, incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press, Aldershot, Hants. London Life is published by Illustrated Newspapers Ltd., Elm House, 10-16 Elm Street, London, WC1 (TER 1234). May 5, 1966. © ILLUSTRATED NEWSPAPERS LTD.—ALL RIGHTS RESERVED.

Mark of Distinction

To mark the announcement of two distinguished new cars, Zodiac and Zephyr, this symbol in fine silver was commissioned by Ford of Britain. It reflects their particular blend of dignity, craftsmanship and advanced engineering. Many features combine to lend distinction to these fine cars; some of them are listed below. But to appreciate the Zodiac and Zephyr to the full, you should examine and drive them yourself.

ZEPHYR Available in two forms: Zephyr V6 with a 2½-litre V6 engine, and Zephyr with a 2-litre V4 engine ☐ Both cars are equipped with: 4-wheel independent suspension ☐ Power assisted disc brakes on all four wheels ☐ Aeroflow ventilation system ☐ Adjustable-rake steering column ☐ Options include automatic transmission, or overdrive with manual gearbox on the V6 engine.

ZODIAC Further refinements and luxury features exclusive to the Zodiac: 3-litre V6 engine ☐ Twin headlamps and built-in reversing lamps ☐ Fully reclining individual front seats with centre console and floor gearshift ☐ Distinctive facia with comprehensive instrumentation ☐ Luxurious interior appointments and upholstery. Recommended delivered prices, inclusive of purchase tax: Zodiac £1,220.8.4, Zephyr V6 £1,005.6.8, Zephyr £932.16.8.

ZODIAC Ford Zephyr

This is the shift, the hat, the bag that goes with the bikin

that
makes
the
JAEGER
girl.

Shift (sizes 8½-14) 79s 6d, hat 2½ gns, bag 2½ gns, bikini (sizes 8½-12) 69s 6d.
All in pink, pale blue or cream spotted cotton.
Regent Street, W1, Young Jaeger, Sloane Street, SW1; and branches everywhere.